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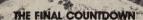
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by Judy Wieder

California-bred Craig Goldie is like a walking blueprint of all the changes West Coast rock has undergone in the last five years. Destined to blast his distinctive guitar sound through the likes of Rough Cutt, Giuffria, Driver and most recently Dio, the twenty-four-year-old virtuoso still remembers his mother's amazement when her two-year-old son began bobbing his head to the beat of the radio.

'Mom used to make fun of me," he laughs in embarrassment. "She just couldn't believe it. She didn't think kids could keep time at that age."

Craig's musical inclination came naturally. His mother loved to sing, although she never pursued it professionally, and his blood father played trumpet. "They divorced when I was very young and my mom married Howard Goldie, who wasn't exactly a musician — he was on the vice squad!"

Ironically, Craig's earliest creative outlet was drawing. "I was an artist," he recalls proudly, "and was heavy into drawing by the time I was seven." Interestingly enough, Craig credits his disciplined drawing years for giving birth to his guitar picking style. "My whole picking style came from the way I held my pencil," he explains. "I play chords like paint strokes because I never use my wrist - unlike many guitarists who use their wrists for everything. I used to paint using my index finger and my thumb. I'd get real impatient because I wanted to get every detail - every hair, every pore and every wrinkle, making sure things were properly shaded. Because I was impatient, I would do it very quickly, and I think that developed the muscles that made my finger and thumb move. I went on like that until I was thirteen. That's when my parents got me a guitar."

Although he still draws today - he recently gave Ronnie James Dio a portrait of himself for his birthday — Craig's interests took a dramatic switch from art to guitar when he heard Deep Purple's Burn. "I thought, 'I gotta learn to play like Blackmore,' and actually began to teach myself," he says. Taping bits and pieces of guitar solos, Craig played them back note by note, copying the sounds on his own guitar. "I'd hum the melody to myself, stop the tape and then find those notes on the guitar neck by trial and error. I kept finding patterns." The patterns turned out to be scales and soon Craig was whipping out solos using only one hand.

A self-produced \$20 demo tape of Craig's eventually found its way from his native San Diego to Los Angeles, prompting a fateful turn of events. While supporting himself by teaching guitar, Craig was shocked one day to receive a call from "some guy who wanted to know if I'd like

Each month Hit Parader sojourns back in time with a famous rock and roll celebrity to find out about their early years. This issue's time traveler is new Dio guitarist Craig Goldie.



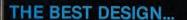
"My mom used to make fun of me."

to audition for a band called Rough Cutt!" When he arrived for the audition, he found himself face to face with one of his all-time rock heroes Ronnie James Dio. "It was Ronnie's idea that I join Rough Cutt, the band he was putting together. We hit it off immediately. I knew a lot of Rainbow and Black Sabbath songs, so he could easily see I was a genuine fan."

Unfortunately Rough Cutt did not value Craig's musical input as much as Dio did. "Basically, they treated me like the kid from San Diego who knew nothing. I was only twenty-one and they were older - but I actually knew a lot!" Feeling more and more stifled, Craig turned to Dio for help. "One day I told him, 'Man, I wish I could join your band.' Ronnie's response — "If Vivian Campbell doesn't work out, you'll be my first choice!" gave him hope.

In the meantime, Craig found he had left one unsatisfying situation for another. He joined Giuffria only to discover that his songwriting skills were, once again, not of much interest to the band. "I learned that Gregg (Giuffria) was basically in need of a guitar player, not a songwriter. But the experience with them helped when Ronnie called. I felt ready for the chance he's given me."

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INFORMATION CENTER

Deep Purple's new album, **House**Of Blue Light, is now scheduled for a
February release. The LP, which was
recorded in New Hampshire and
mixed in Munich, Germany, is said to
contain the band's strongest material

in over a decade. "We all had something to prove on this record," said bassist Roger Glover. "We knew everyone would be looking at us very strongly and we had to produce material that could meet everyone's

expectation. I think we have."

. . . .

Speaking of legendary metal units, Black Sabbath refuses to die and is currently in Switzerland working on material for their next album. New vocalist, Ray Gillen, who joined the band in the midst of their last world tour but has never recorded with the Sabs, says that a new record and tour should be heading our way by late spring. "There's an amazing amount of energy here," he said. "It seems as if everyone, including Tony (lommi), is really enjoying himself. I think that attitude will come across on the album."

Keep your eyes peeled for Sammy Hagar's solo album which may be hitting your local record stores in early '87. It seems that the Red Rocker owed his former label, Geffen Records, one more album at the time he joined Van Halen. The label agreed to release Hagar from any immediate commitments on the understanding that Slammin' Sam would produce a new LP as soon as possible. The gamble appears to have paid off for Geffen, for now they will not only end up with a new Hagar album, but one produced by a certain Mr. Edward Van Halen.

A few issues ago, Hit Parader reported that Aerosmith cancelled the final leg of their Done With Mirrors tour due to some recurring health problems suffered by vocalist Steven Tyler. We are happy to say that, according to Tyler, our reports were erroneous. "I haven't touched anything in over a year and I'm damn proud of it," Steven exclaims. "We stopped the tour because we were burnt out, pure and simple."

TIDBITS AND ASIDES

Has Accept been dropped by their American label? ... Is Judas Priest's double record live set being delayed? ... Has W.A.S.P. been asked to tone down their act by their record company?



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Great Mite

Shot In The Dark Brings L.A. Rockers Back From Oblivion.

by Rob Andrews

In case you ever doubted it, rest assured that rock and roll isn't all fun and glamour. Sure there are parties galore, and enough money and girls to keep the good times rolling. But there's also a darker side to rock one of disappointment and pain which lurks beneath all that glimmer and glitz. Take as an example the band Great White, who were hailed in 1984 as one of the most talented groups to emerge from the West Coast metal goldmine. Their debut album enjoyed worldwide distribution from one of the industry's major labels, and their first tour saw them opening for no less than Judas Priest. It seemed that vocalist Jack Russell, guitarist Mark Kendall and bassist Lorne Black were sitting on top of the world. Then, just as sudden-ly, things collapsed. "Well, that's the way

things go," Russell said. 'Sure it was a little disappointing to find out that the record label was dropping us after only one album. We're still not exactly sure why it happened. The rec-ord sold fairly well and we know there are other bands who sold less who got a lot more support from their record company. We don't want it to sound like we're bitter, because that's not our style. But there are some questions in our minds about exactly what was going on.

Being dropped by their label served to slow Great White's progress to a crawl. But unlike many bands who might have taken such a slap in the face as a sign from the heavens to call an end to their career, Great White plodded on. First they added a new drummer, Audie Desbrow, a longtime friend of Russell's. Desbrow joined the band in time to play some local gigs and do some new demo tapes. Then, with him aboard, the band sojourned back into the studio to record a second LP, Shot In The Dark. They didn't care if it came out on an independent label or a major — it was going to come out.

"We were real determined to get this record done," Black explained. "I guess you could say that this band survives on its determination. Maybe we don't know when people are saying 'no' to us, or maybe we just don't listen. But we've always believed in what we're doing, and we know when people hear it they'll know why. This album's a big step forward for us. Compare it to the first album and it's like night and day. Obviously we're very proud of it.

Great White has much to

be proud of, for not only does **Shot In The Dark** show the band progressing musically, it also provided the vehicle for Great White's major label resurrection. For those of you who don't know — or care — rock and roll is historically a one-strikeyou're-out industry. With one major league strike already in their past, the odds of any sort of return for Great White - let alone a successful one - seemed dim. But when record execs heard the finished product, the demand for the band's services was greater than ever.

"We took the disappointment in stride, so I guess we should say we've taken the good parts in stride too," Russell said. "But obviously we're real happy to have another chance with a big label. This time the people we're working with are behind us all the way, and that makes all the difference. We don't have to keep looking over our shoulders wondering what's going to happen to us next.

But even in the wake of their recent success, things haven't gone smoothly for Great White on a personal front. Not long ago, Kendall suffered a motorcycle accident which saw him ending up with a number of severe bumps, breaks and bruises. On top of that, Russell had a skull-cracking run-in in San Diego with guys who "just didn't like the way I looked."

"We do seem to have some problems keeping ourselves healthy," he added with a laugh. "But right now everybody's fit and ready to go on tour. We're pretty wild guys. We live hard and fast, so we take our occasional problems as the price you pay for having fun. That's the way we live and that's the kind of music we make. I think anyone who shares that philosophy will really get off on the stuff we play."□

Mark Weiss



Great White (left to right): Lorne Black, Mark Kendall, Jack Russell, Audie Desbrow.

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Alige Evoper

The Original Metal Madman Strikes Back With Constrictor.

by Marc Shapiro

Alice Cooper hasn't cozied up to a snake for quite a while. So he was understandably tentative about approaching the scaly extra in his first music video - He's Back (The Man Behind the Mask) for the mad slasher film Friday The 13th Part VI. Actually, the occasion of the video marks a twin return - for Jason, the killer in the film, who's come back from the grave to once again slice and dice stupid teenagers, and for Cooper, who returned from a threeyear rock hiatus, bound and determined to do another kind of job on the teens.

"I'm healthy again," said Alice moments before the snake showed up. "But I wasn't three years ago. I was burned out. I was frustrated. I was drinking two bottles of whiskey a day and basically killing myself. So I decided to take some time off to recharge my batteries."

Cooper's recharging was successful, but it led to his getting involved in some mighty strange business.

"I've always been a horror film fan and during that break I started getting into some real bizarre ones," recalled Cooper. "After renting about three splatter films a night, I finally decided that being in one of those movies was what I wanted to do."

Alice, who currently spends his off time shuttling between homes in Chicago and Phoenix, Arizona, got his wish when he was contacted in 1984 by some people with a script called **Monster Dog**.

"Monster Dog didn't have much of a plot," laughed Alice. "It was basically an excuse to see how many people we could kill. There was so much blood flying around that the cameramen had to wear raincoats. Then I ended up having my shoulder ripped off by this giant mechanical dog in the film. It was a kick!"

A "kick" that catapulted Cooper

back to the recording and touring wars. He practically fell over himself saying yes when he was asked to score **Friday The 13th Part VI.** And his latest album, **Constrictor**, also has a scare theme running through songs like_*Thrill My Gorilla* and *Life And Death Of The Party*.

"This isn't the wimpy stuff I had the hits with," snorted Alice. "The new songs are a return to the old-style Alice. **Constrictor** is kind of a throwback to the period up to and including

Billion Dollar Babies. But there's one important difference. These new songs are a lot less show business and a lot more scary."

Alice warned that this scariness will spill over into the antics of his upcoming tour. Besides the Alice Cooper trademark snake and guillotine, Alice promised he has something really disgusting up his sleeve.

"I've been talking to Tom (horror film FX master) Savini," said Cooper. "And we're working on an onstage gore effect which would be a first for a rock concert. It's very difficult, though. Really good blood and guts stuff on film has the advantage of being right in the audience's face. But I'm dealing with the logistics of a concert where some of the people are going to be ten thousand rows away from the stage. A throat being slit or a body exploding won't play for the guy in the cheap seats. So Tom and I are attempting to put something together which will work for everybody in a big arena.

Alice, however, wasn't about to spill the beans about what he has in mind. "If I tell you, I can guarantee that some bands out there will read this and steal the idea. Those bands know who they are. They're the ones who've taken my old shtick and turned it into a brand new career."



Alice Cooper: (left) "There was so much blood flying around the cameramen had to wear raincoats."

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MOTLEY CRUE



ARE THEY CURSED?

West Coast Wildmen Battle To Overcome Series Of Personal Setbacks.

hat the hell is going on with Motley Crue?

The last few months have seen the band survive a series of events which seem strange even in light of the Crue's standard bizarre activities. First Vince Neil completed the oftdelayed month-long jail sentence resulting from his 1984 car accident which saw the death of his passenger. That sentence finally came after a series of legal hassles and reversals which began with the vocalist being sentenced to "hard time" in a federal prison, then — after countless protests being reassigned to a county jail which has been described by some inmates as a "country club with bars."

Shortly before Vince began his stretch in "stir", drummer Tommy Lee found himself in a different type of predicament. After injuring his ankle in a dirt bike accident, Lee was laid up for eight weeks, putting a further delay on the band's recording plans. With their schedule already running a few months late due to Neil's continuing legal hassles, Lee's injury couldn't have come at a worse time for the Crue.

"It was a little disappointing for us," guitarist Mick Mars commented about the band's seemingly endless series of delays. "When we get set to record, we try to let nothing stand in our way. But

this time there were some unforeseen problems. That's not going to affect the album, though. It's still going to be great — even if it is a few months late. It'll only make the fans a little hungrier for us."

Supposedly, band songwriter/bassist Nikki Sixx was so upset over the delays, he went into a self-imposed exile, rarely coming out of his home and not even talking to his closest friends. Some say this uncharacteristic stance was triggered by Sixx' breakup with his longtime girlfriend. Others feel the strain of seeing Motley Crue's momentum disintegrate was too much for the moody Sixx.

"Nikki is a very emotional person," a band spokesperson explained. "He tends to keep a lot of feelings inside himself. He doesn't like to let people see through the guard he puts up. So if he's feeling vulnerable, he tends to go into a shell. I don't think it's anything to worry about. But I think you'll see everyone's mood improve once things start moving ahead smoothly."

pointment."

Still, despite the delays the band suffered in 1986, Motley Crue's absence seems to have increased their popularity. Much like Led Zeppelin before them, Crue's absence from the recording and touring scene has added an element of mystery and intrigue which makes them even more attractive to their legion of followers. That fact has not been lost on the band.

"I remember what it was like waiting for a new album from one of my favorite bands," Sixx explained. "You'd listen to the radio, read the magazines and talk to anyone who you thought might know something you didn't. When the record finally came out, you were really happy. It made you appreciate that band a little more because you really wanted that album."

After their year-long absence from the rock world, it seems the Crue are now ready to saturate the industry like never before. With **Girls, Girls, Girls** promising to be the band's most

"NOW IT'S TIME FOR US TO SHOW EVERYONE WHAT MADE MOTLEY CRUE HAPPEN IN THE FIRST PLACE."

With Vince's legal problems now well behind him and Lee's leg totally healthy, the Crue's rock and roll steamroller is once again back on track — a fact that has reportedly made Sixx a happier and healthier man. The raven-haired bass beater underwent a strenuous conditioning program during the band's various delays and now is in the best shape of his career.

Unfortunately, while work on the Crue's new album, **Girls, Girls, Girls,** has gotten back in high gear (the LP is now expected out within two months), the band's record company continues to suffer from the band's delays. After a disappointing 1986, the label — Elektra Records — was counting on a new Crue album for the Christmas season. With the record now not due until 1987, it seems a number of costcutting measures will have to go into effect at Elektra.

"Sure we're disappointed that the album didn't come out in time for Christmas," an Elektra executive said. "Motley Crue is one of our biggest bands, and they helped our corporate profile immeasurably in both 1984 and 1985. We had been led to believe we could expect an album in 1986, so the delays have only magnified our disap-

successful LP ever and plans already underway to keep the group on tour for at least the next nine months, 1987 seems to be shaping up as the pivotal juncture in Motley Crue's five-year career. If they can overcome their personal problems and emerge with a multi-platinum album and a sold-out world tour, the Crue will have proven once and for all that they are the kings of hard rock's commercial mountain.

"We're just as excited about the music we're making today as we were when we first started," Mars stated. "All it takes to get us charged up is a few weeks at home. After that, we can't wait to get back out there and get sleazy. We're not the type of band who's that concerned with how many albums we sell or how many sold-out tours we do. Of course, we want to be as successful as we can be, but we've always believed that if we do the best job we can, everything else will take care of itself.

"We've had some things to overcome during the last year or so, but we've come through," he added. "Now's the time for us to get back out there and show everyone what made Motley Crue happen in the first place."

CRUGHT Sin the act I

This review was written shortly before the death of bassist Cliff Burton.

It was shortly after Metallica had completed another sweatdrenched, heart-pounding, headbanging show on their Master Of Puppets tour. Their 50-minute opening set had gotten the capacity crowd not only on their feet, but on top of their chairs, cheering the thrashing efforts of bassist Cliff Burton, drummer Lars Ulrich, guitarist Kirk Hammett and guitarist/vocalist James Hetfield. But despite the intensity of their show, the boys in the band were merrily playing Nerf football in the deserted area behind the stage.

"Go deep," Hetfield shouted to one of the band's road crew as he tossed the ball with a quick flip of his wrist. "Hey, I think we're ready to challenge any rock band at this. We're the kings of Nerf football. If anyone wants to take us on, we'll pick a neutral site and go to it. But they've got to play by our rules, and we have some very strange rules."

It's only fitting that Metallica should play football by their own rules, because this San Franciscobased quartet has broken just about every rule in the book in their rise to the top of the hard rock world. For years it was believed that a metal band couldn't make it without a larger-than-life image and at least some assist from radio. Then along came Metallica, with their radio-proof sound and stage outfits consisting of ripped jeans and T-shirts. But, as Ulrich explained shortly before the band took the stage, doing things their way - and succeeding - has been a big part of the fun for Metallica.

"Could you picture us going onstage in fancy costumes and makeup?" he asked with a laugh. "We wouldn't be able to look each other in the face without bursting into laughter. Now there's nothing wrong with dressing up for some bands — somebody like Ozzy gets away with it just fine. But it's not what we're about at all. We know groups who changed their look



Metallica's James Hetfield: "We're the kings of Nerf football."

when bands like Motley Crue and Ratt started to make it, but people saw right through them. You have to have some sincerity about yourself and your music or the fans just won't buy it."

Few bands play with more sincerity and conviction than Metallica. Without any flashing lights or pyrotechnics, the band rely solely on their mega-decibel sound to convey their fire-and-brimstone musical message onstage. With Hetfield's raspy vocals leading the way, Metallica play lengthy versions of songs appearing on their three studio LPs, and such rockers as Battery and Master Of Puppets turn the already hyper crowd into a

near-maniacal throng.

With hair flying, fists bashing their instruments and sweat drenching their clothes, Metallica prove themselves to be rock's ultimate blue-collar champions. No satin and silk here, no love ballads to break up the set — for Metallica it's only full-speed-ahead, and to hell with anyone or anything that dares to get in the way.

"It does get a little carzy onstage each night," Ulrich explained as he cooled off after the show. "We really do live for getting up there. The tough part is only having 50 minutes on stage. We're just warming up at that point. If it was up to us, we'd stay there for

another hour or two. Hopefully, if things keep going as well as they have, we'll be able to headline our own tour next time. Then you'll really see some craziness."

As Ozzy Osbourne's opening act for most of his Ultimate Sin tour, the members of Metallica admit they've learned a few tricks from metal's original master of mayhem. "Touring with Ozzy's been great," Ulrich said. "He's given us a lot of room onstage and he's really helped us whenever we've needed it. When we get the chance to headline, we'll treat our opening act just as well as he's treated us — we just hope we get the chance soon."

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Heavy metal bands have really wimped out. Poseurs like Crue, Ratt and Twisted Sister now have little kids listening to their music, because it was changed from metal to rock. These bands only care about their image and go with all the fads. I'm into the REAL metal - Metallica, Slayer, Possessed and Maiden. These dudes keep their metal style and are still strong.

The Real Metal Headbanger Ritzville, WA

I used to be drunk or stoned 24 hours a day and lived life in the fast lane. One night after a party, my boyfriend, me and my best friend were driving home and the car went out of control. My friend was killed immediately. My boyfriend and I were seriously injured. Since then, we have recovered physically, but not mentally. I'm in counseling and my boyfriend and I are in a drug rehab. Just a word of caution.

> Cathie San Diego, CA

Hey, I'm impressed! Hit Parader, you finally did it! A picture of Ratt's Warren DeMartini smiling! (Partying On Tour with Ratt, September 1986). Now how about a little more attention to Juan and Bobby? Ratt is awesome.

> Out Of My System Pittsfield, MA

I'm a big fan of Billy Idol. I think he's God. The Rebel Staten Island, NY



Billy Idol: Is this man God?

There should be articles about groups from the metal underground. Here's a list of 10 such groups: Impaler, S.O.D., Overkill, Destruction, Slayer, Bathory, Celtic Frost, Kreator, Piledriver, Poison (The Motley Crue of 1986). Keep up the good work and please make these changes.

Supporter Of "Real" Heavy Metal Buffalo, NY

I never had the chance to see Led Zeppelin in concert, but now there is hope. In 1971, when their fourth album was released, Led Zeppelin shook the rock world with Stairway To Heaven and Black Dog. To see those songs performed live in 1986 would be fantastic.

Steve Cavanagh Riverdale, MD

Ronnie James Dio is the perfect answer to clean, hard metal.

Mr. Crowley Newark, CA

I think bands like Kiss, Motley Crue, and W.A.S.P. are great. But I'd like to read more about Lynyrd Skynyrd, cause they are number one

R.J.W. Huntsville, AL

If Motley Crue has a bad image, what about Venom, Exodus, and Slayer? Are they perfect saints?

Wendy Minneapolis, MN



Gene Simmons: Did his image fall apart as soon as he removed his makeup?

What is Ozzy's problem? He was supposed to play Providence April 23, but he cancelled because it wasn't sold out. The radio station said it was because of health problems. Oz is cool, but he really disappointed the fans who bought tickets for that night.

Ann Norwich, CT

Gene Simmons' image fell apart as soon as he took off his makeup. Now he's just an ugly old geezer with a long tongue. His movies stink and he can't play bass to save his life! Michael Anthony of Van Halen has no competition from this loser.

Van Halen Rules New York, NY

This is to everyone who listens to heavy metal — we don't need to fight metal bands against metal bands; we need to fight metal bands against wimpy bands.

Brian Early Monticello, AR

I love metal, but I get sick of hearing groups say they only have word of mouth to spread their good name. You guys are wrong. No matter how little airplay you get, Hit Parader is always there to take pictures and write articles about you. You guys ought to take Hit Parader out to lunch; they deserve it.

Craig Henninger Elizabeth, PA



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GUITAR GALAXY Productions presents a special publication of Guitar Heroes — two posters featuring the photographs of John Livzey. These giant (24"x 36") full-color posters are printed on high-quality paper. They are suitable for framing and will find an ideal spot on the wall of your home studio or practice room, dormitory or den



Edward Van Halen - The "Jump" Shot. This striking pose of today's best-loved guitar hero was delivered in Livzey's studio while Livzey snapped away for the cover of a national magazine. Edward took a flying flail – home-made guitar in hand, lit cigarette and all – and kept on wailing as he defied gravity. After twelve takes, this classic Van Halen leap is captured for posterity in the photograph you see here.

Randy Rhoads-Intimate Portrait. The gentle giant of a guitar virtuoso was at the height of his popularity when he walked into John Livzey's studio to be photographed for a national guitar magazine. Livzey did the usual leather-and-studs poses, hitting Randy with hot

gels and macho comera angles. But after the bulk of the session was over, Randy sat for this pensive, relaxed pose with his cherished Les Paul quitar. A week after the magazine hit the newsstands, a story broke of the plane crash that took Randy's life. We offer this special edition poster as a commemorative.

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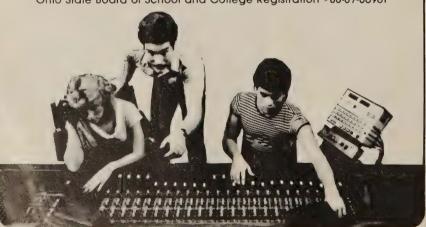
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I was once a preppie and followed all the codes and laws of prepppiedom. But no longer, I have made the transition to the ways of heavy metal. Bands such as Whitesnake, Ratt, Def Leppard and Van Halen all contributed to my transformation. But one, and only one, band played the vital role that so drastically changed my life - Dokken. I just have one thing to say to Dokken. Don't split up Don and George, you're both too good to let this thing go down the tubes.

Die-hard Dokken Fan



Lynch and Dokken: A reader begs that they patch up their differences.

Please print more articles on W.A.S.P. They certainly aren't original, but they sure are interesting. Also, would you please print more offstage photos? I'm sick of seeing people with their mouths open.

> Carol Goodrich Seattle, WA

Steven Tyler, what's the idea putting down Motley Crue and Ratt? They talk so nice about you. You say they copied you and call them 'Johnny-come-Latelies"! I really love Motley Crue, Ratt and Aerosmith, but your attitude stinks. You used to be on top. Now let Motley Crue and Ratt have their chance on top.

Skid

Don't you think that Ann Wilson resembles Blackie Lawless?

> Erika E. Lee, Kara Nell, Desire Lee Observant Metal Heads From NY

Yngwie Malmsteen is the sexiest guy on earth. I'd love to tie him up on my waterbed and rape his body. But if I can't have that, please, please, print a nude centerfold of him. Face it. the man is God.

Luscious Leslie Oakville, Ontario, Canada

The guys in Metallica don't wear makeup, high heels, talk about satanism or their sex exploits. They don't have to. Their headbanging music says all that needs to be said and gets them noticed. Besides, their looks won't get them anywhere, so they have to play good music.

Metallibasher Landenberg, PA



Photo By: Jim Hagopian

DIO, VINNY APPICE & TAMA'S POWER TOWER SYSTEM: NAMES TO BE RECKONED WITH IN ROCK 'N' ROLL

s a driving force in rock, Dio is a power to be reckaned with. For the last year and a half, they've been ripping the road up with their outrageous stage show and stunning musicianship in every major arena throughout the world. It's a rough way

to rock, but for Vinny
Appice and the rest of
Dio, it's a way of life.
Through the roughest of times, Tama
drums have been

Hear Vinny on Dio's latest release "SACRED HEART"



THE CAGE

right there with Vinny. Why? "Tama drums are it! They really take whatever! give them and most importantly, they sound great. Right now

we're gearing up for our next tour and I'm really up for racking my set with Tama's Power Tower system... this is where professional hardware has been headed all along!"

Watch for Vinny on tour with Dio

early in '87 and remember, when it's time to get serious about drumming, look to the company that's just as serious about drums - Tarna!

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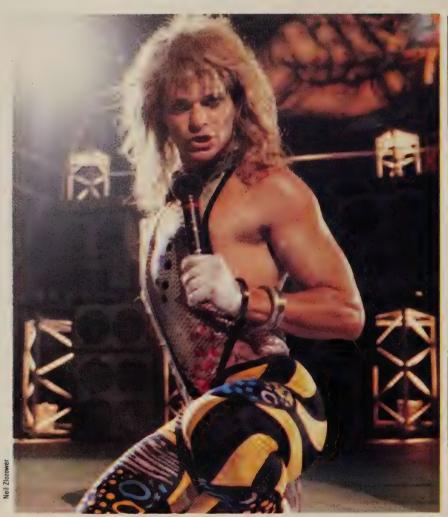
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DAVID LEE ROTH

Never A Dull Moment

Diamond Dave Continues To Turn 'Em On During World Tour.



Diamond Dave: "Have you ever seen big Alex Van Halen up close?"

by Richard Hogan

The bets are on in Burbank, but no one knows the odds — the odds that is, on David Lee Roth's album, Eat 'Em And Smile, winning its sales race against the "new" Van Halen's \$150. Given the chart-topping band's avowed distaste for its former singer, and its gargantuan capacity for self-promotion - like getting Warner Bros. to spend a reported \$230,000 on independent hype for the single Why Can't This Be Love it's become clear that, with his new LP, Roth would have to put up or shut

Only days before Eat'Em And Smile reached the racks, tensions mounted as Roth prepared to slap Van Halen with incontestable proof of his musical skills. That proof consists of six songs which Dave wrote in his Pasadena basement with guitarist Steve Vai including Yankee Rose and the second single, Goin' Crazy, bassist Billy Sheehan's Shy Boy, three

energetic cover tunes, and plenty of percussive mayhem from blond drummer Gregg Bissonette.

The "new" Van Halen had publicly drawn and quartered Roth in the media, his three ex-partners claiming they had written all VH's music and that Dave was merely "a star type." Unfortunately, at that point, Roth didn't yet have a new record with which to refute the charges. The truth appears to be that Van Halen's original music was devised mostly by Edward and Dave, with Ed doing the chord patterns and solos and Dave inventing the melody lines for his lyrics, in addition to helping (with the others) to edit the raw material Edward brought in.

Roth's heavy-rock talents have since become self-evident, but there were some other points which Diamond Dave wanted to clear up. On the terrace of his West Hollywood office, overlooking the main drag where he likes to rip along in his big black Mercedes, the singer did

exactly that.

Hit Parader: Are you really a Big Rocker or just a gigolo?

David Lee Roth: My last record, Crazy From The Heat, seems to have created a lot of confusion about that. When I made that album I was in Van Halen. Why would I have wanted to try to measure up to them? Why would I want to make what would amount to another Van Halen record? So I figured, "I'll make a left turn instead."

HP: Many rockers didn't understand the idea of your singing Louis Prima, John Sebastian and Brian Wilson, though.

DLR: Maybe they didn't understand the music, but I think they understood the attitude.

HP: Didn't your former Van Halen bandmates take unfair advantage of your "left turn" when they tried to discredit you musically?

DLR: Van Halen would love you to believe Crasy From The Heat -

rather than Van Halen-style music — is "what I really do," wouldn't they? I told people what I was doing, and I think it was fairly obvious — I was simply trying something different.

HP: Do you think Sammy Hagar's mad at you because he missed big stardom the first time around? It has been pointed out that VH was modeled on Montrose, Sammy's first band DLR: I really don't know what Ed's new singer's history is. All I know is that from out of nowhere, there's another voice in the peanut gallery bad-mouthing me. I've never even met this guy, and here he is, badmouthing me...and Billy Sheehan?!

For the last seven years, Sammy Hagar was making good records, I guess, but Van Halen was making history. I don't know if it was because one of us was more handsome than the other. Probably that, but I'm not sure, so don't quote me!

HP: Has Van Halen's success gone to their heads and influenced them against you?

DIR: [In mock wrestler's voice] "You mindless crippler. You've ruined too many careers already!" One soloist against the other — I love that. But it's hype. Once you start believing it, you can get in big trouble. That's what we've got here, trouble, right here in **5150**!

HP: Do you think Edward has any respect for his singers?

DLR: I'm reading, "If you had told Beethoven he needed a singer, he would have kicked your ass." — Edward Van Halen. "We're so musical and righteous and serious." Sorry, man, that dog won't hunt.

If it was so true to the music in that band, why, then, Big Bad Dave Roth held these three guys at bay for over a decade! With what? My left hook? Have you ever seen big Alex Van Halen up close? All right! So let's be serious!

But that mindless word-drool, coming out of 5150 and spilling all over the nation's pages, bounces off me.

HP: Does your new band stand on its own?

DLR: You know what these musicians can do on *their* own. Now I've brought them together.

HP: How do you compare your touring approach with Van Halen's? DLR: I wasn't there at the dinner table when Van Halen discussed the tour with their wives. But they're going out with a month on, then a big month off to rest! I've got better things to do. We're gonna go around

the world, starting with 120 shows in the U.S. alone. We'll do Europe, Australia, Philadelphia, the Orient—all the exotic places! How about Bangkok and Singapore? People buy records there. What about South America? Habla Espanol? Bet your ass. At 130 beats a minute too, pal!

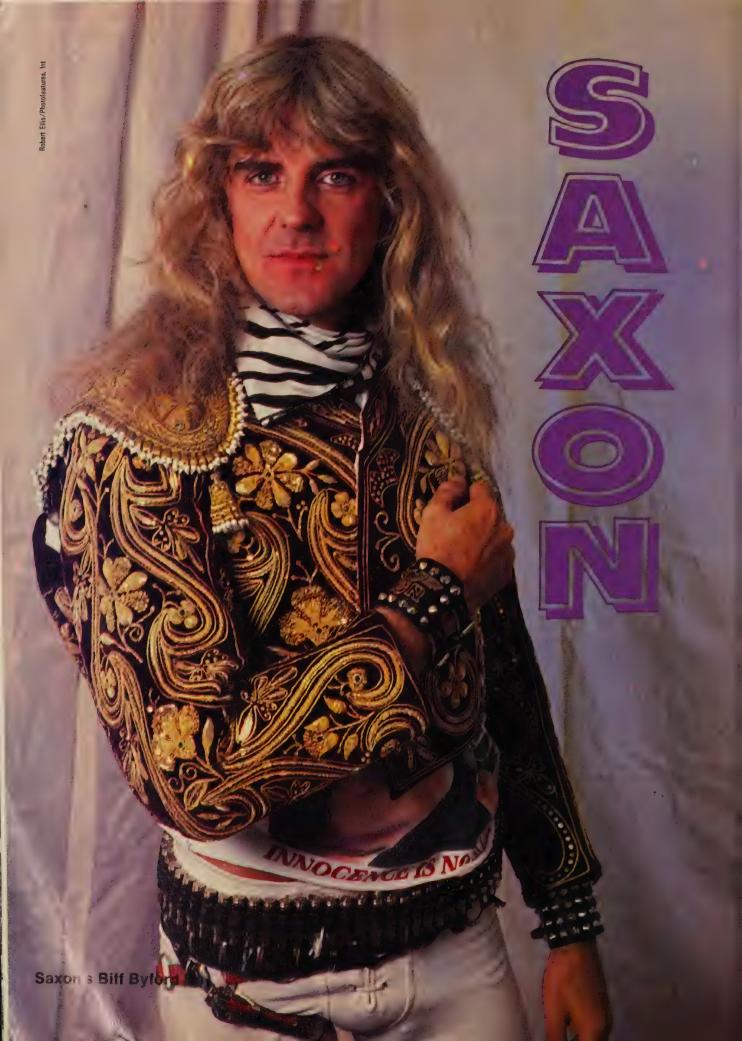
HP: You put this band together in your basement; your songs, too. You must have taped the rock and roll you played there. What kind of equipment do you use in this infamous

basement? **DLR:** Shitty.

HP: Besides your flair for rock, what did you take with you from Van Halen?

DLR: Remember all those stage designs and brilliant light shows? Remember the technicolor videos and funny tour programs? Remember the circus-like atmosphere that was all about Van Halen? Well, all came with me. And you're about to see it all again.





ond & Proma

British Metal Monsters Look To Reverse Fortunes With Rock The Nations.

by Rob Andrews

It's put up or shut up time for Saxon. Long regarded as one of England's premier heavy metal attractions, the band has slowly watched their popularity erode as a new generation of rockers has emerged. For vocalist Biff Byford, guitarists Graham Oliver and Paul Quinn, drummer Nigel Glockner and new bassist Pete Johnson, that intolerable situation has forced the band to take some drastic actions - most notably recording their most daring and exciting record in years, Rock The Nations. By doing so, Biff believes Saxon will not only reverse their recent downhill slide, but emerge from the trip with the tarnish on their star permanently removed.

'We know we've got to do it this time," Byford explained. "There's a lot of pressure on us — we can't deny it. But we've always liked a bit of pressure. It makes us feel like we're taking it to the edge, and when you feel that way you tend to obviously take more chances and go for broke. That's what we've done on this album. In the past we've probably given too much thought to the music we were making instead of just going out there and playing it as we did in the early days. When you do that, you end up with music that's much more spontaneous and exciting."

How Saxon ended up in the difficult predicament of fighting for their rock and roll lives is one of those strange tales of rock and roll history. It was only five years ago that with the release of LPs like Wheels Of Steel and Denim And Leather. Saxon was regarded as part of metal's new vanguard along with the likes of Iron Maiden and Def Leppard. Their riff-laden sound and exciting live shows won them a large and dedicated cult of British followers, and it was assumed that the band would be able to translate their European success to this side of the Atlantic as well. But then a series of disastrous business decisions — and admittedly subpar albums - transformed Saxon from a band on the verge of stardom into an enigma.

'Looking back, there have been a number of things that could have gone better for us, but we're not complaining," Byford stated, "We're still doing what we love, and we've been able to tour the world and have a great deal of fun. It makes no sense to complain. But the fact is that as long as we are touring and recording, we want to be as successful as we can be. We know how good a band Saxon is, and so do the fans out there. Most of them have been very loyal to us, but we want to show them and everyone else that Saxon isn't just one of the best bands around, but that we are the best heavy metal band in the world."

In the past Biff's loguaciousness, and his often outrageous opinions, have garnered more than their share of trouble for Saxon. In fact his blatantly biased opinion that Saxon can "blow away bands like Priest or Maiden, and they know it." has sparked a series of minor feuds within the metal community. While Saxon's recent albums like Innocense Is No Excuse and Power & The Glory have done little to make Biff's words ring with more conviction, there's no denying that Rock The Nations is Saxon's magnum opus; their clarion call to the heavy metal fans of the world.

"We even make Elton John play metal on this album — that's an accomplishment."

"Let's just say the music speaks for itself." Byford exclaimed, attempting a slightly different tact this time. "If people listen to it with both their ears open, there's no way they won't be amazed by what we've been able to do. Hell, we even have Elton John appear on two tracks. We make him play metal, and that's an accomplishment. This album is our statement of purpose. We view it as our responsibility to go out there and rock the nations of the world. There isn't a place on the planet that shouldn't be exposed to rock and roll. If we get the chance, we'll go anywhere to give people the proper taste of what rock and roll is."

While Biff and the boys seem ready to travel to the far corners of the planet to convert any non-believers to the wonders of rock and roll, their top priority remains conquering the United States. Despite having toured the country six times from stem to stern, Saxon has yet to cash in on the lucrative bumper crop of American dollars. Ever the optimists, the group feels that their potential State-side goldmine might only be one tour away.

"We've had some great times in America," Biff explained. "It took us quite a while just to get used to how big the country is. When we first came over I remember riding in the tour bus for days only to discover that we had been in Texas the entire time. We couldn't believe it. We felt like we could have driven back home to England in that amount of time. But once you get used to the size of the country, touring America is wonderful. The kind of music we play sounds best in a big hall with lots of equipment and lots of fans. You have so many arenas like that. Even small towns seem to have arenas where 10,000 people can come hear a concert. It's not like that at all in Europe. There you either play small theatres that are at least 100 years old and that only hold maybe 2,000 fans, or you have to play outside

"We're prepared to spend as much time in America as we can this time," he added. "Hopefully the record will do well enough so that we can hook on to a couple of big tours and maybe even headline a couple of shows ourselves. We know our fans are out there, and that there are many other people who love rock and roll but who just haven't become familiar with us vet. On this tour it's our job to make them familiar with us."

As the band hits the tour trail once again, they do so with a new face in the band. Long-time bassist Steve Dawson has split the Saxon scene and has been replaced by 24 year old Pete Johnson, a British native who joined the band in a most unusual way.

"I had stopped in this small place to get my car fixed." Biff said. "As I was waiting, I heard this guy playing the bass, and was really turned on by his approach to the instrument. I trailed the sound until I found the flat the sound was coming from. When I met Pete and introduced myself, he really couldn't believe his luck. I asked him to come down to London and audition for the pand. He had never even been on a plane before, let alone try out for a major band, so he was excited to say the least. But getting some new blood in the band is good. It gives us all a swift kick in the arse. And after all, giving swift kicks to people is what Saxon's all about."

Theavy metal 3

When we were planning this album and tour we knew we wanted to get away from the blood and sex of our last few tours, but keep everything as crazy as ever. That's how we came up with the idea for Inside The Electric Circus."

by Andy Secher

Despite their oft-discussed problems, Twisted Sister are back in the studio working on a new LP. According to vocalist Dee Snider, the band has learned from their mistakes, and are determined not to repeat them. "Look, the last album sold over a million copies — it certainly wasn't the disaster some people make it out to be," Dee explained. "But we're not a pop band, we're a heavy metal group, and that's the kind of music we should be playing. I'm not saying there won't be some humor, and even a ballad on the record. But it's going to be a great rock and roll album, that's for sure."

Following the tragic death of bassist Cliff Burton last September, Metallica have been considering a number of career options. It now appears, however, that the band will soon hire a new bassist and may even pick up their long-standing U.S. headlining tour. "The guys know what has to be done," a Metallica spokesperson said. "They certainly mean no disrespect for Cliff's memory, but they know he would have wanted them to continue on.'

What's the story with Joe Lynn Turner's new "supergroup"? A short while ago, it appeared certain that the former Rainbow crooner would be hooking up with ex-Dio guitarist Vivian Campbell and former Asia drummer Carl Palmer in an exciting new hard rock band. But after a number of delays, and some problems finding the right bassist, it now seems that the project may not be happening. Stay tuned...

W.A.S.P.'s Blackie Lawless explains the meaning behind the title of the band's new album, Inside The Electric Circus. "I used to refer to what we did as Electric Vaudeville, which is what it is. But now we've just taken it one step farther. A rock and roll tour is like a circus - especially the freak show.



Twisted Sister's Dee Snider: "The last album sold over a million copies, it certainly wasn't a disaster.'

Letter Of The Month

LETTER OF THE MONTH Dear Mr. Secher,

A few weeks ago I was watching television when I came across this preacher who was talking about Hit Parader. He was saying the magazine was "pornography" and that kids shouldn't be reading it. I couldn't believe it. All my friends and I read Hit Parader and we're good students and we go to church. If I have to give up Hit Parader or church, the choice is easy. I won't go to church. I have nothing against religion, but I do draw the line when people who profess to speak the word of God lie to me. That's all that man was doing - looking into the camera and lying about Hit Parader and rock and roll. I hope God forgives him.

Baton Rouge, AR

Dear B.K.,

It is a shame that certain religious leaders feel that they have all the answers. The problem is they really don't know what the questions are! With the rampant problems the world has at the moment — farms going out of business, the homeless living in big cities, and uncontrolled drug use, it seems inconceivable that someone can be so blind as to focus his ire upon rock and roll. This is not to say that there aren't some negative images involved in today's popular music, but its positive elements far outweigh the negative. Wake up out there! Rock and roll isn't the problem. But, as shown by events such as Live Aid and Farm Aid (both of which featured the contributions of heavy metal bands) it may be part of the solution!

Quiet Riot's Kevin DuBrow couldn't be happier with the response given his band on their current American tour. While he's hesitant to admit it, there's no doubt that the boys in the band were a little concerned that the bad vibes that characterized their Condition Critical tour a few years back would carry on. Luckily, that was not the case. "The people have been great," Kevin said. "We're playing smaller halls than last time, and that's made everything a little more intimate and exciting."

Who says you can't teach an old dog a new trick? AC/DC, who've often been criticized for their lack of stage production while on the road, have pulled out all the stops on their current U.S. tour. One of the set's highlights has been during the song Who Made Who, when dozens of local Angus Young impersonators are invited on stage to pose with the band. "Sometimes I don't know who the real me is," Angus said with a laugh. "The worst part is when my wife thinks they're cuter than I am."

Don Dokken reports that one of his major goals for 1987 is making sure that



Kevin DuBrow: Good reason to be happy.

rumors of the feud between him and guitarist George Lynch are finally put to rest. "Those stories have gotten so out of hand," he said. "What is really annoying is that it seems like people would rather discuss our supposed problems than the music we make. That's insane! We're a rock and roll band, so why can't people just get into the music and forget about any of this other bullshit?"

Motley Crue report that work on their new album, Girls, Girls, Girls, went "incredibly well" once all the band's personal problems — including Vince Neil's mid-summer jail sentence and Tommy Lee's injured ankle — were overcome. "We were really ready to go at it," Lee states. "It felt like we hadn't been working together for so long, that when we finally got rolling again, the energy level was just incredible. Now we want to keep the same kind of energy going for the entire tour."

LED ZEPPELIN REUNION UPDATE: The on-again, off-again Led Zeppelin reformation now seems to have hit a new snag with vocalist Robert Plant reportedly being unhappy with songs

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Jimmy Page has come up with. Plant evidently feels the material sounds "dated" and will only agree to work with the reunited Zep if he feels the material adds to the band's incredible legacy.

Aerosmith, whose new album should be out within the next month, feel the exposure they received due to Run-DMC's rendition on Walk This Way will help the band immeasurably this time. "The video for the song, with me and Joe in it, was great," vocalist Steven Tyler stated. "It made a lot of younger people more aware of us, and it even got some of the black audience interested in the band. Hell, we've always said, we're the least discriminatory band around - we'll let anybody be our fan."

York — a break from the band's recent tradition of recording solely in the Big Apple. Accordig to vocalist Paul Stanley, the change in scenery will be beneficial to the band's recording efforts. "Different places make you feel and act in different ways," Paul said. "By recording in a new place we'll be able to bring different elements into our music. To us, that's very exciting."

The Scorpions continue to state that they won't release their new LP unitl they're totally satisfied with it. "We've worked many years to reach a position where we are in control of our own ' vocalist Klaus Meine said. "That's where we are today. Nobody can tell us when to finish our record. It will be finished when we feel it's ready.



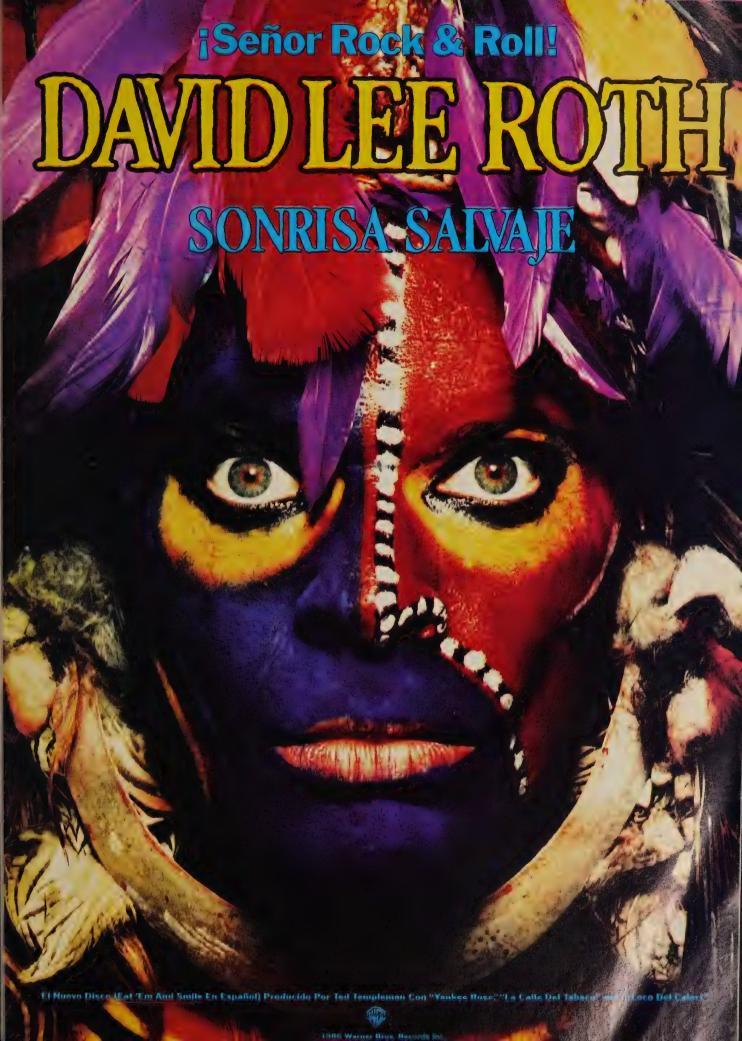
Aerosmith: They believe a new generation of fans now know who they are.

Judas Priest has been recording a number of dates along their Turbo world tour with the intention of releasing a double-live album in the near future. "The last live album we did, Unleashed In The East, is a little dated now," vocalist Rob Halford explained. "We've had some incredible material come out since then, and we've enjoyed our greatest success. So we felt it proper to document our stage show at this time as well as give our fans a special present from Judas Priest.'

Kiss have decided to record their next LP in both Los Angeles and New But we can tell everyone that the wait will be worth it.'

Ronnie James Dio has taken his band back into the studio to begin work on a new album he hopes to have out by spring. Ronnie has been writing material with new guitarist Craig Goldie, and reports that the new songs are his best ever. "They have a freshness and vitality to them that's quite remarkable," he said. "I feel honored to be part of this band now.

Keep those letters and photos coming. Send them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418.□





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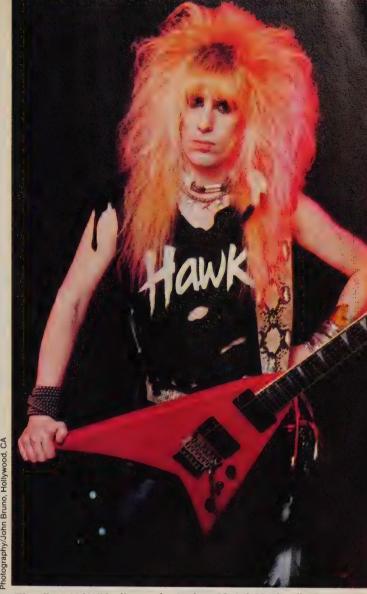
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Metal Legends Finish Work On Seventh Album Together.

The members of Deep Purple have put a combined total of over 100 years into the rock and roll meatgrinder. Think about it - five men who have each spent over 20 years of their lives toiling in the recording studio and traveling the world's highways and byways, bringing their classic heavy metal sound to every corner of the globe. Yet, despite their longevity, the best still seems to lie ahead for guitarist Ritchie Blackmore, vocalist lan Gillan, bassist Roger Glover, keyboardist Jon Lord and drummer Ian Paice. With the release of the group's second "reunion" LP, House Of The Blue Light, the Purple gang seem intent on spending another two decades at the top of the rock charts.

"I guess if we started considering the amount of time we've spent doing this, we'd all go a bit crazy," the erudite Glover said with a laugh. "There's no way that any of us thought about putting 20 or more years into this band when we first got going. We've certainly had our ups and downs over the years, but the secret to our success today is that we've learned to take each day as it comes and not worry about tomorrow. By doing that we've actually learned to enjoy ourselves. That's something we certainly didn't do

very often in the past."

The past that Glover refers to has included a seemingly endless array of lineup changes and an equal number of personal squabbles which have made Deep Purple's history prime fodder for an afternoon soap opera script. Over the years, no less than ten individuals have been able to call themselves Deep Purple members, including current Whitesnake vocalist David Coverdale and former Black Sabbath frontman Glenn Hughes. But it was always the band's Mk. II lineup which produced such hit albums as Machine Head and Made in Japan
— that was the "real" Purple to many
fans. When that classic lineup re-formed to record Perfect Strangers in 1984, many — including some band members felt the conflicts which had originally torn that group apart would quickly resurface. Thankfully for all involved, those concerns proved to be unfounded.

"Musicians are allowed to grow up a little, too," Glover explained. "For some reason, people who are in the public eye aren't supposed to have problems. If I had to guess, I'd say that people in that position have more problems than anybody else. When this band first enjoyed

"The secret to our current success is that we've learned to take each day as it comes and not worry about tomorrow."

massive success in the early Seventies, we weren't really ready for it. We worked ourselves too hard and didn't allow ourselves to enjoy what we had achieved. That's something we knew we had to change when we got together again. It was something we had all realized in the intervening years. We wanted Deep Purple to work again, and we felt we knew how to make it work."

Make it work they did. Choosing to limit their concert appearances to three or four per week and taking life at a more leisurely pace, the reformed Purple proved that the old axiom "you can't go home again" wasn't written for them. With Perfect Strangers racking up sales of close to two million copies and their first tour in over a decade raking in an estimated \$10 million, Deep Purple's return was one of the major success stories of 1985. But success tends to breed the desire for more success, and when it came time to start work on their next album, the boys in the band knew the pressure was on.

"Actually we weren't in contact for quite a while after we finished the **Perfect Strangers** tour," Glover explained. "It wasn't so much a conscious decision as just wanting a little time to ourselves. I mean I'd call Jon, or Ritchie would call lan just to see what was going on, but there was very little — if any — business discussed at those times. Then, around last Christmas, we all got together to see where we stood, and before we

knew it we had basic ideas for five or six new songs worked out. I had done some things in my studio, and there were a number of other ideas floating around.

"Right then we knew we had a strong foundation to work with," he added. "That took a little pressure off us, but all along we knew that this had to be our strongest album ever. There was a lot of interest in **Perfect Strangers** from people who just wanted to see if we could get together and do it again. Once we proved that we could, those people wanted to see us repeat our success. By making a good album last time, we set ourselves up for having to make a great album this time."

Things didn't go as smoothly as Purple might have hoped during the recording of the new album. First, the band had an inordinate amount of problems finding a place to cut the disc. Always shying away from conventional big-city studios, the group had to find a rustic spot which would provide them with both solitude and enough energy to power the battery of amps and recording equipment.

"We've always liked unusual recording sights," Glover stated. "Going all the way back to **Machine Head** — which was recorded in a hotel in Switzerland — we've tried to stay away from the normal recording paths. Last time we recorded in New Hampshire and this time our goal was to find a sight that was even more out-of-the-way. We didn't want any sort of distractions. You wouldn't believe how much trouble we had in finding the right place, but once we did, things moved along as well as might be expected."

Judging by the results achieved on the Mk. II lineup's seventh LP together, Purple's extra recording efforts have yielded a bumper crop of top-quality rockers. With Blackmore's inimitable guitar licks leading the way, Purple has once again mined their own rich musical history for inspiration, while creating an album as contemporary as tomorrow's news. As can be expected, Glover and the rest of the band are extremely proud of their latest achievements.

"It's a nice feeling to know that we're more vital today than ever before," Roger said. "We know now how to appreciate what we've accomplished, and we will take the time to enjoy it. We don't push ourselves anymore. Why should we? We've learned the way to win the race is to be slow and steady."



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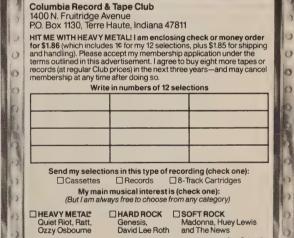
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Relebrity D RATE-A-RECORD

by Charley Crespo

Geoff Tate says he doesn't listen to a whole lot of music when he's working on a Queensryche project, prefering to concentrate on matters at hand. Once he does start listening to music, however, he gets his Walkman and listens to everything. There's no particular kind of music that this Bellevue, WA, native calls his favorite. His taste runs from classical to the heavy metal sounds that first inspired Queensryche's regal rock efforts.

We presented Tate with a pile of recently released 45s and asked him to pick out a few for our Rate-A-Record. Ironically, he shied away from most of the heavier stuff, preferring to play mostly pop-oriented selections.

Vienna Calling Falco

Cool. I like this guy. His rap style is interesting. Rap is usually based in soul music, and here's this white guy from Austria. I like his melodies; they're very European and catchy.

American Girl American Girls

I like this one (points to the picture sleeve). She's beautiful. It's not a bad song. I like the funky guitar lick. Catchy melody. I would have liked to have heard more vocals on the chorus.

Love Missile FI-11

Sigue Sigue Sputnik

These guys are more interested in image than music. The music is not that inventive but it does capture industrial city urban excitement. I like that. It's real monotonous though. They don't play any instruments. Everything is programmed, the effects and everything. This singer sings and they just play air guitar. It's a shame, but it is an interesting twist.

One More Colour Jane Siberry

I like this song. I like the guitar sound. I like her lyrics. She's like a folk singer. She could recome popular with a little luck. I think she gaserves some attention.

Lips To Find You

Teen Marie

Teena Tarie is one of the few women who

write, arrange, produce and play real good! She's a good singer with lots of energy.

Who Made Who

I like it. There's no quitar solo — it's like a

rhythm break instead, which is new. We've toured with them this time, and it was real interesting. They treat opening acts very well. They don't view anyone as competition; they're only concerned with putting on a great show.

When The Heart Rules The Mind GTR

No keyboards, it's all guitar synthesizer. I'd like to see more hard rock bands use today's technology and push it. The guitar synth is one of the few good technical improvements lately. This is grand, pompous music. He's a good singer, though most people have gotten into these guys because of Howe and Hackett, the guitarists.



Queensryche's Geoff Tate: This is grand, pompous music.





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STRYPER VS. HEAVEN AND HELL

The Forces Of Good And Evil Clash In A *Hit Parader* Exclusive!

by Rick Evans

It's been said that rock and roll is the devil's music; that its wild rhythms and primitive beat are designed for little more than raising the blood lust levels of adolescents throughout the world.

There are others who believe that rock and roll can be used as a messenger of God; a means of conveying the myriad mysteries of the Lord. It's a debate that has raged for years, drawing in secular and non-secular groups, and frequently turning parent and community organizations into warring factions of opinionated bombast. In the rock and roll world itself, two bands stand at the very center of this growing controversy — Stryper and W.A.S.P. One group has proudly announced that they are musical soldiers under God's command; the other has just as loudly proclaimed themselves to be the wildest, lewdest most outrageous group in rock history. It is a battle whose time has come. It is good vs. bad, God against the devil — it truly is heaven and hell.

"There's absolutely no reason that sex and violence have to play such a big part in some band's presentations," Stryper's founder Robert Sweet explained when asked about his opinion of W.A.S.P. "To be honest, I can almost understand the entertain-ment value of what they do, but we've never believed that such negative lyrical messages were either beneficial or necessary. Rock and roll is a medium of fun — but there's no question that the fans pick up on the message that a band presents to them. Rock bands are in a position of power. They should attempt to convey an uplifting message to their followers. Talk to them about God and the powers of Jesus Christ, and they'll go home happier and wiser than when they came."

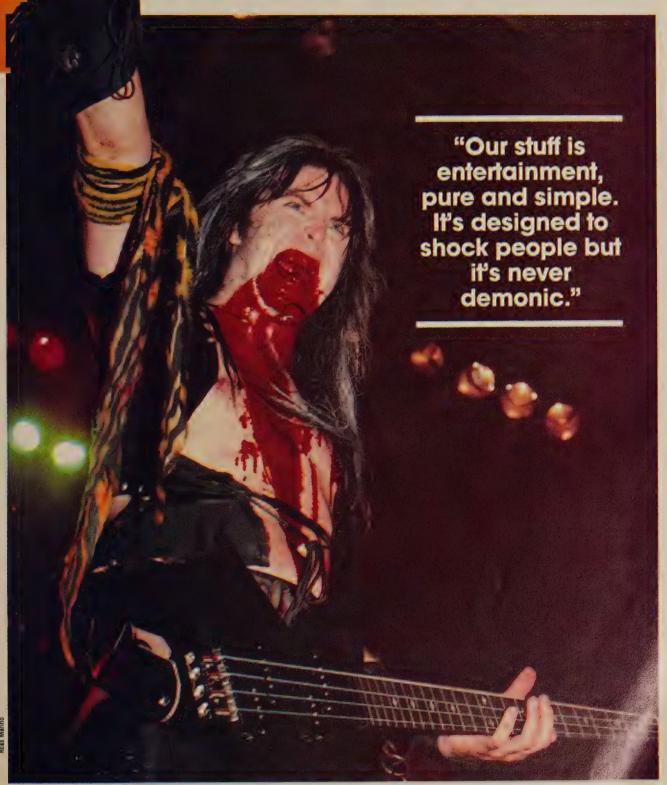
Such talk of religion scares many within the rock community. Just as it's been ruled that school is not the place for prayer, is the concert stage the place for religious messages? Still, one must wonder where the line between mere entertainment and something more substantial can be drawn. Is it just entertainment when Stryper toss dozens of Bibles to their audience every night? Is it any more, or less, entertaining when W.A.S.P. close their performances by tossing hunks of raw meat at their concert followers?

"We've always been concerned with delivering maximum impact at all times," W.A.S.P.'s front man, Blackie Lawless explained. "This band's always been about being outrageous and a little crazy. My original intention was always to test just how



Stryper's Michael Sweet: "There's absolutely no reason why sex and violence have to play such a big part in some band's presentations."

Sol



W.A.S.P.'s Blackie Lawless: "People tend to jump on the crazy things we do."



Robert Sweet: "Rock bands are in positions of power, they should convey uplifting messages to their followers."

far we could go. That's why we used to throw meat into the audience and use 'The Rack,' where we tied a naked woman to a wooden device and then pretended to slit her throat. Actually, we've moved past those things now. They were designed to shock people, but it was never demonic. I'll leave that shit to those black metal bands. Our stuff is entertainment, pure and simple."

Since the emergence of the PMRC last year, the question of rock's negative impact on the youth of America has risen to the fore. No less

than President Reagan himself has on occasion wondered if "dangerous" rock wasn't corrupting the moral structure of the nation with its fun-loving attitude and live-for-today philosophies. According to Lawless, however, those who attempt to blame rock — and especially heavy metal — for any of the nation's ills are sorely missing the point.

"Look, if anything rock and roll is releasing a lot of tensions that kids naturally have. Rock and roll didn't create those tensions. But it does give the fans a safe and controlled release for their anger. If people want to turn their back on that fact and say that all kids should be sweet and kind, they just don't understand human nature. Kids are rebellious, and there's nothing wrong with that. I know I'd much rather have them coming to one of our shows and jumping around and throwing their fist in the air for a few hours than beating up people on the streets. We think we understand the kids better than the PMRC or any other organization of that sort. They're scared because they're too old to dig rock and roll."

Michael Sweet, co-founder of Stryper with his drumming brother Robert, has an understandably different point of view on the matter. He states that bands like W.A.S.P. are conveying a hedonistic and misguided attitude towards their fans, using their music as a forum for ideas that are totally against the teachings of God.

"Jesus Christ was the greatest man who ever lived, and we believe the principles He put forth deserve to be heard by everyone — including rock and roll fans," Michael stated. "We know that a lot of the people who come to our shows are there because we play good, loud rock and roll. But hopefully some of our message is rubbing off on them as well. We all owe so much to the power of God. and we see no reason that His virtues shouldn't be extolled through the greatest music there is, heavy metal."

While no one can deny Stryper's belief in their unusual stance, there are those who have accused W.A.S.P. of being little more than moneyhungry charlatans who would do anything to make a buck. Just a mention of each band's latest album title -- W.A.S.P.'s Inside The Electric Circus and Stryper's To Hell With The **Devil** — does much to explain each group's musical and commercial stance. Still, can one dismiss W.A.S.P. as merely an entertaining unit set on testing rock's limits while accepting Stryper as religious zealots determined to "save the souls" of heathen rock and rollers?

"Everyone needs some sort of gimmick," Lawless said while avoiding any direct attack on Stryper's musical stance. "I don't know if it's my background or just the fact that I tend to be a bit skeptical about most things, but when I hear about bands who say that money doesn't interest them or fame isn't that important it makes me wonder what they're really all about. Rock and roll is a business to me. I've put a lot of time, effort and thought into everything that W.A.S.P. has ever done. But I think most people tend to jump on the crazy things we do and forget that underneath everything else, we're a band that writes great songs and can really play.

Michael Sweet for his part, doesn't deny Lawless' assertion that W.A.S.P. is a talented band. In fact, Stryper's dark-haired vocalist goes so far as to say that he enjoys the music W.A.S.P. plays; it's just their lyrics which give him cause for concern.

'Music itself can't be satanic," he said. "It has to be what is contained in the lyrics that makes it evil or not. W.A.S.P. is a very good band, but I wish they'd realize that they could be just as big as they are if they'd concentrate on their musical abilities and forget writing songs that contain obscenities and ungodly acts. That isn't what Jesus Christ wanted any of us to do. We don't consider ourselves to be overly religious when we say that. In fact, religion has nothing to do with what Stryper's all about. We're just trying to communicate the word of Jesus Christ.

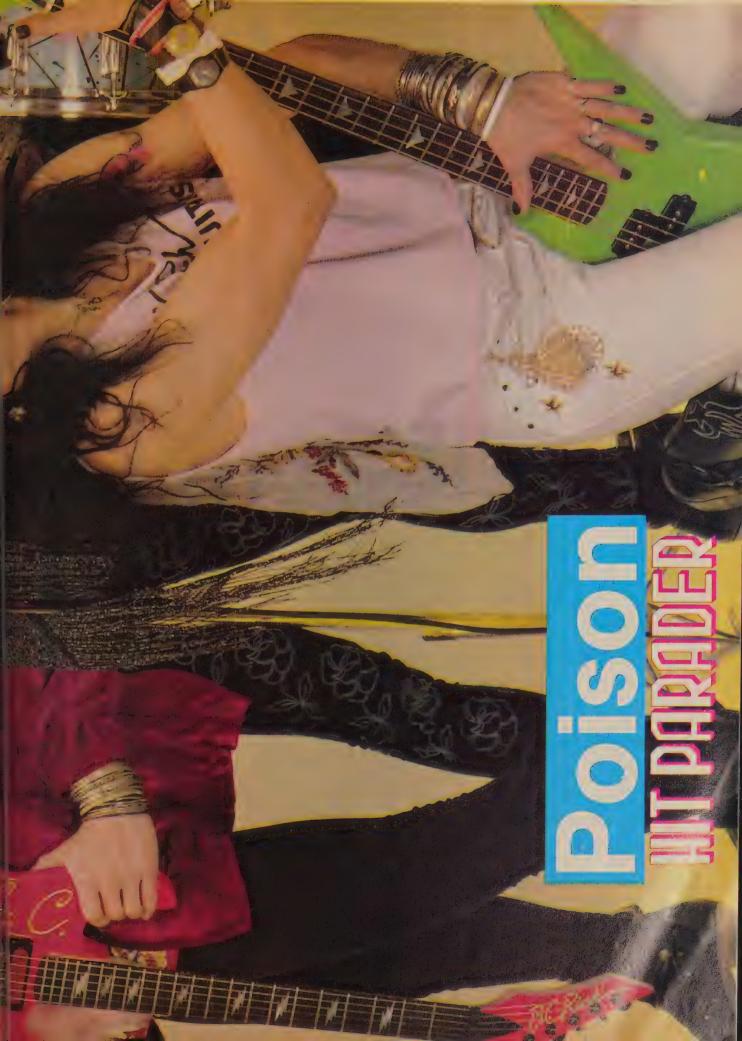
Perhaps the ultimate ironv of this whole heaven and hell situation is that both W.A.S.P. and Stryper currently find themselves housed on the samé label - Capitol Records. What, one may wonder, would happen if one of the company's head honchos came up with the bright idea of putting the label's two young heavy metal hot shots on the same tour package? Would all hell — or heaven — break loose?

"We'd welcome the opportunity to tour with W.A.S.P.," Michael Sweet said somewhat surprisingly. "Stryper has always liked a challenge, and a tour like that certainly would be one. We've toured with bands like Raven in the past, so we know what it's like to go in front of a hostile crowd. We think the same thing would happen with W.A.S.P. Some of the fans might come there to ridicule us, or throw things at us, but after they saw our show and received the message we put forth, they'd become our fans. Maybe we'd even be able to get through to the people in W.A.S.P. — that would be a real challenge."



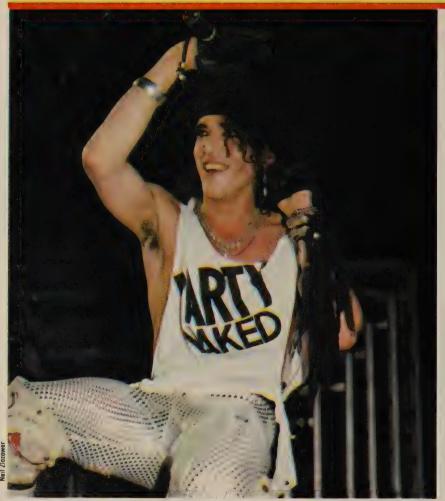
"W.A.S.P. has always been about being a little bit crazy."





Dookong For Action

Rodent Rockers Go For Broke On Dancing Undercover.



Stephen Pearcy: "If being successful is being one dimensional, then I guess we are."

- by Paul Hunter -

Stephen Pearcy, Ratt's dark-haired vocalist, walks into a room like he owns the place. Some artists speak of having confidence — Never Miss A Party Pearcy exudes it. But when one considers that Stephen has fronted Ratt's mercurical four-year rise to the top, his confident stance is understandable. Yet while his public person is that of a somewhat haughty, conceited "rock god", those who know the 26-year-old San Diego native see someone far different — a performer concerned not only with his career, but with the millions of fans who've made Ratt one of the biggest bands in the world. Let's now break through the party-hearty image which Stephen projects to reveal the true man.

Hit Parader: How much of what you do onstage and off is part of a contrived image?

Stephen Pearcy: I think I'm pretty much the same person all the time. I know that some fans have gotten the wrong impression of me for some reason, but I'm a pretty nice guy. As far as image goes, I dress the same way all the time, and that music we play is a real reflection of our feelings. I don't think we'd be anywhere near as successful as we are if we did a lot of contrived and phony things. People can see right through that.

HP: But isn't much of Ratt's success attributable to the band's image?
SP: I guess some of it is. But an image doesn't have to be phony, that's all I'm saying. There's nothing wrong with a good image as long as a band has good music to back it up. That's still the most important thing. If our music wasn't there, we never would have gotten anyplace. There are bands around with wilder images than ours who've never had any success.

HP: Some people have said that Ratt's sound is somewhat one-dimensional. Do you think that's true, and how has your music changed on **Dancing Undercover?**

SP: If being successful is being onedimensional, then I guess we are. But to me, a band that's always changing styles is a band that's not really happy with the music they're making. Hey, we really like the songs we do, and the people seem to like 'em too. Why should we drastically change what we're doing if everyone seems to like it? On this album we've added a few new things, but to me it's still just Ratt 'n Roll.

HP: Did you feel pressure making this album, since your second LP, Invasion Of Your Privacy, sold only about half as many copies as the first?

like the last album was a real bomb. It sold over a million copies, and if that's a failure, I'll take it every time. The only difference between those two records was that we had a hit single on the first one with Round And Round. Since we didn't have a big hit on the second, not as many people heard about the record.

HP: Were you determined to have another big hit on Dancing Under-

SP: I know this may sound strange, but we really didn't care about hit singles. We write very commercial songs at times, but I still view Round And Round as something of a fluke. I'm more concerned with making great albums than writing hit singles. Of course, if a song we do for an album gets to be a hit single, we're not going to complain.

HP: Okay, enough about music. Why do you think Ratt has been the subject of so much critical scorn over the last few years?

SP: I don't know if that's true. Magazine's like Hit Parader have been very supportive of us, so if other music industry critics would rather praise some new bunch of pretty-boys from England and rip us, we don't care.

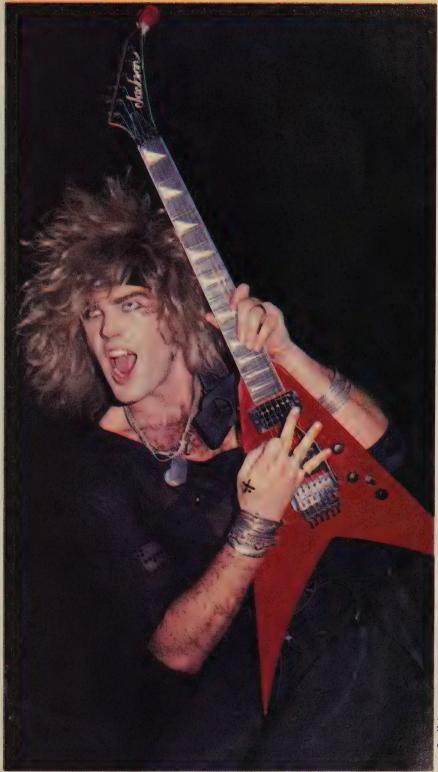
"There are plenty of bands who have a wilder image than ours who've never had any success."

HP: But wouldn't you want the same sort of critical respect that a band like Van Halen gets?

SP: Well, I seem to remember when they first started out they weren't exactly loved. Roth got called just about every name in the book. After a few years, when people realized the band wasn't going to fade away, people started to ease up on them a bit. But even when they were being ripped by critics, the fans were making them one of the most suc-cessful bands around. So you go figure it. All I know is that if it's a choice between having the critics or the fans on my side, I'll take the fans every time.

HP: But how would you feel if every review of the new album was positive?

SP: A lot of them have been positive this time, and to be honest that scares me a little. If those people are



Robbin Crosby: "We're always trying to bring new things into Ratt's music — no matter how strange they may be."

beginning to understand what we're doing, maybe we're doing something wrong.

HP: How does it feel to see young bands coming along who've obviously had Ratt as a major influence? It wasn't too long ago that people were saying Ratt was nothing more than a recycled Aerosmith, wasn't it?

SP: We said it a few years ago: "What goes around comes around." It feels good to know we've had an impact on some of the younger bands. We always admitted the role other bands played on influencing us, so if we can return the favor by influencing some new bands, that's great. That's what rock and roll is all about.

TIME BANDITS



Iron Maiden (left to right): Dave Murray, Steve Harris, Nicko McBrain, Bruce Dickinson, Adrian Smith.

Maiden Metal Machine Score Impressive Victory With Somewhere In Time. by Andy Secher

Heavy metal is a medium in a near-constant state of flux. One year it seems that every band is wearing makeup and spandex; the next year, they've changed to leather and chains. Occasionally a band comes along that defies the trends and creates a sound and style all their own. During their decade-long career, Iron Maiden has been such a band. Perhaps no group in recent memory has continually mined and refined the rich legacy of the hard rock form with the panache of the Maiden Metal Machine. Vocalist Bruce Dickinson, bassist Steve Hards, guitarists Adrian Smith and Dave Murray and drummer Nicko McBrain have once again combined the power of hard rock's past with the promise of its future on their latest vinyl venture, Somewhere In Time — the most ambitious and challenging album the group has 634 produced. As Dickinson happily explained during a recent conversation, Iron Maiden is one band never satisfied to rest on their past accomplishments. To them, each album and tour is a new adventure.

Hit Parader: It seems that each Iron Maiden album has assumed some sort of theme. Powerslave had an ancient Egyptian feel, and now Somewhere In Time is very futuristic.

Bruce Dickinson: I don't want people to get the idea that we've begun doing concept albums, but there is merit to what you say. When we get together before recording an album, we tend to kick a number of ideas around so that any songwriting we try follows a particular musical attitude. We felt we had covered the past very well on songs like Run To The Hills and Rhyme Of The Ancient Mariner, so we thought it might be time to look ahead. Actually, we had the title, Somewhere In Time, long before we even began thinking about the music. From there the progression was quite natural.

HP: Does it ever concern you that you may have already recorded the ultimate Iron Maiden album or done your ultimate tour?

BD: We're a fairly sensible lot. When it comes to making albums we know we can always add a few new elements, both musically and lyrically, to make the album different and better. This time we made sure to take our time and guarantee that this would be our best album. The last few records were made under a bit of time pressure, and while they were excellent albums, I don't think we were as adventurous as we might have been if we had enjoyed the rreedom of time. As far as touring goes, that's an entirely different matter. The World Slavery tour probably was the ultimate Iron Maiden stage production. It would be impossible to go in a more theatrical direction and not have it overshadow the music a bit. So this time we scaled things down a bit - keep it exciting, but a little more practical.

HP: You mention that this album is a bit more adventurous than the last few records. In what way?

BD: For one thing, we've begun using guitar synthesizers on this album, and they've helped round out our sound wonderfully. Other bands — most notably Judas Priest — have also used guitar synths but quite honestly, ours just sound better than theirs. We're not as dependent on the sound as Priest was on their last record. It's not a toy to be shown off. It's something to add a bit of texture to the music.

HP: What about the music itself; isn't that fairly tvoical Maiden fare?

BD: I don't accept the term "typical" in regard to Iron Maiden. We've never been content to rely on a formula sound. We've always strived to do what we do the best way we can. There is unquestionably an "Iron Maiden sound," but we've been able to expand it this time and make it more exciting than ever.

HP: As you've matured as a band, has it become more difficult to channel as much energy into an album? Obviously, creating a new Maiden LP is a very draining experience.

BD: Actually, we've reached the position where we know how to get the best out of ourselves in the studio. We know we just can't go in and emerge a week later with a finished album. Usually the backing tracks are done first, then I'll come in and do my vocals. The vocals on this album took five days — though those five days

were spread out over a couple of weeks. On the other days the guitarists would come in and do their solos. That way, little time was wasted, yet nobody was pressured into working harder than they should. Maybe we've replaced a bit of the raw energy we all used to have when we were younger with more knowledge and skill.

HP: You recorded most of this album in Holland as opposed to the Bahamas, where the last two albums were done. Why did you change after

"I go a bit crazy when there's nothing to do and no place to go."

having such success in one studio?

BD: Because we were all getting a little edgy down in the Bahamas — especially me. I go a bit crazy when there's really nothing to do and no place to go, and that's the Bahamas to a "T." After you hang out at the beach for an hour or so, what do you do? Nothing, that's what. For someone like me, that's an impossible way to exist — especially when you're more or less trapped for eight weeks recording an album. As soon as we went to Amsterdam, I could feel myself relax. I could take long walks and get myself mentally prepared for the work at hand. The city just agreed with me, and when I'm

relaxed I sing much better than when I'm tense. The other members of the band are a little calmer than I am, but they enjoyed Holland too. The guitar sound we got there was just incredible.

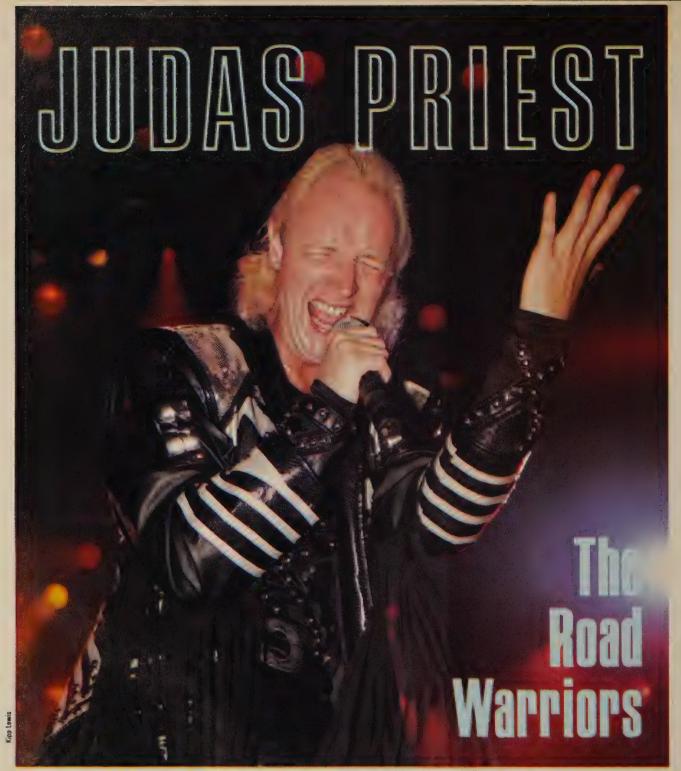
HP: Was there one particular song on the album which gave you the most difficulty?

BD: Well, Alexander The Great was the biggest challenge. The first time I tried it, I had been singing for seven hours and the voice just wouldn't hold up. So we came back about two days later to try again, and I said 'This time I'm going to do this frigging song." But we only made it about halfway through again. The third time, I was so psyched that it finally got done, and the energy level was just incredible. It was a personal challenge, but I knew that it would get done eventually.

HP: People have said that Somewhere In Time is a bit more commercial than your past efforts. Do you agree with that?

BD: Not really. If it is more commercial, it is only in the sense that more Iron Maiden fans will enjoy it. We certainly haven't changed our attitude one bit. We know what we can do and what we can't. We can live with the limitations imposed by things like radio — we live with it by avoiding it. We've always been quite successful by appealing to our fans and hoping that more and more people get into our music each time. As long as that continues to happen, Iron Maiden will be very happy.





Rob Halford: "I feel at home in front of 20,000 people."

Metal Masters Wrap Up U.S. Leg Of World Tour.

by Elianne Halbersberg

Rob Halford should be exhausted for almost two hours, he, K.K. whing, Dave Holland, Ian Hill and Glenn Tipton have given 12,000 Charlotte, North Carolina, metal maidacs everything they're worth, and tonight's audience just couldn't get enough Judas Priest. Halford

really deserves some rest, some time to recharge before tomorrow night's show. Instead, he's settling into Priest's tour bus for an hour's worth of yours truly. And somehow, he doesn't seem to mind a bit.

doesn't seem to mind a bit.

"I feel pretty good," he announces,
all charm and warmth. "Before we
came out for our world tour, I made a
deliberate attempt to get myself

together mentally and physically after a few years of going a bit over the top. I think that's what happens to some musicians — we tend to overindulge and do things in excess, so I decided to get my act together. We all reassessed our situation at the end of the last world tour. We figured this band has still got a lot to do, both recording and touring-wise. For the

first time in our career, we were given ample opportunity to spend as much time as we needed to put together Turbo. That was a real nice experience, not having to rush. We've come out now with a whole new spirit and it

feels really good.

In the heavy metal hierarchy, no one denies Judas Priest their rightful place at the top. They have never compromised themselves for the latest sound or trend and this dedication has made Judas Priest special. But it's only onstage the band's conviction fully manifests itself - as their twin guitar attacks and pounding rhythm section merge with one of rock and roll's most dynamic frontmen.

Onstage or in the studio, the seemingly aggressive (but actually soft-spoken) vocalist is his own worst critic. "Oh, absolutely. Oh, God, yeah!" Halford admits. "I'm the biggest self-critic there's ever been! I've always been that way. I think it's good to a certain extent, although you can damage yourself. I don't need people coming up to me saying, 'Rob, you're great', 'Rob, you're brilliant', 'Rob, you're incredible'. I don't need that. I know when I've had a good or bad night, but now I accept things for what they are - I live one day at a time. I just do my gig, and if I had a bad night, that's the way it was and there's nothing I can do about it. But on this tour, I think I've had nothing but good nights.

"I feel at home in front of 20,000 people. I'm totally relaxed. I still get that adrenalin rush. I still get the anticipation and feel for that first song when the lights go down and the crowd roars - that'll never leave me. But as a frontman, you're connecting with the crowd. It's a fine art, really. I've learned my profession as much as everyone in Judas Priest has. We're veterans at what we do and we should be good at it - God knows

we've had enough practice!" With the job, Halford agrees, come

responsibilities. "I'm aware just as much as everyone in this band that we have a tremendous impact on young people's lives," he asserts. "And there's nothing we're going to do to hurt or manipulate or infect them. Everyone in this band is in his thirties; some of us are married, some of us have children - we're responsible adults. What we do onstage is against most of society's norms, especially for the people our age, but we still feel we're able to do what we do with sincerity and genuine commitment. I think that's why we've been around so long. People see that we're not just an act who's out to make a fast buck. We're in this business because we love it, and we're just fortunate that people like our music and come to our shows. It's an

incredible bonus, really."

Halford is "still impressed" by the extent of Judas Priest's success. still get the biggest rush in the world to be able to stand there and get the crowd making noise with me," he remarks. "That's tremendous getting that one-on-one response is the most remarkable thing in the world - you can't beat it. It's incredible!" No different from the sixteenyear-old he was describing to me, the young Halford who dreamed of the spotlight? "Oh, yeah, yeah!" he laughs, "I'm the Peter Pan of heavy metal — I'll never grow up!"

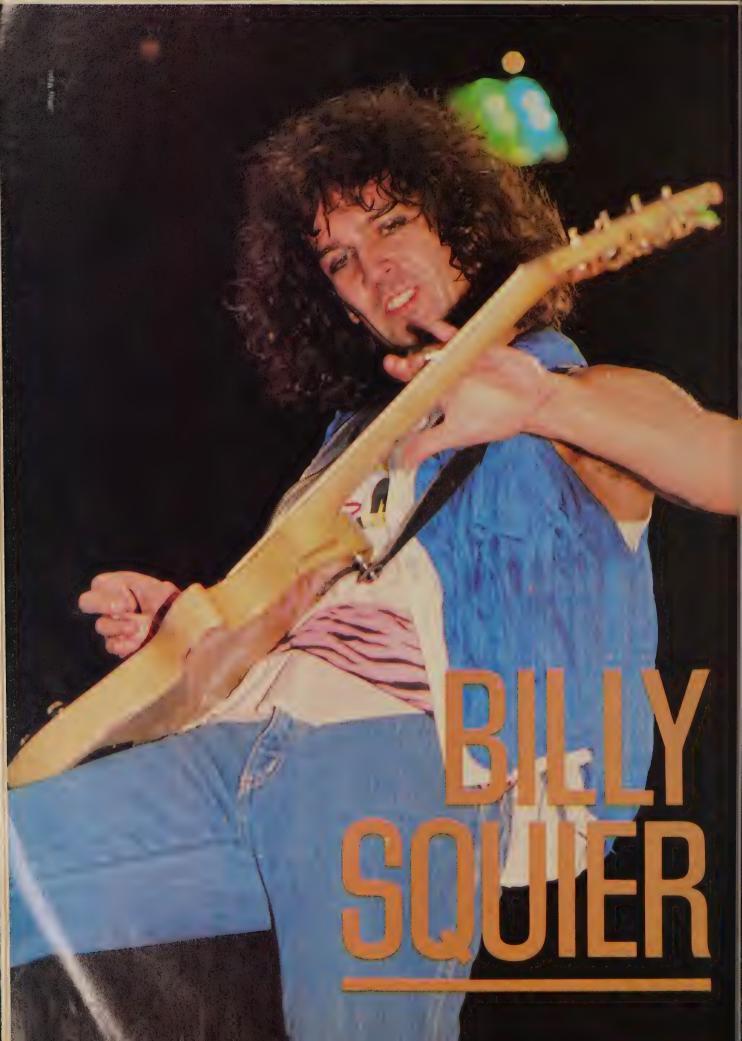
Closeness with the fans is something Judas Priest goes out of their way to maintain. Even as we speak, a group of fans are gathered near the tour bus and before the night is over, Halford will meet each one. "That's always been important to us," he explains. "When we're on the road, we like to get everyone involved, and that means giving away motorcycles, holding contests with radio stations, things like that. There's nothing worse than coming into town, doing the gig, then rushing away.

"Our audience is our priority. If you meet people after a show, they can see you're a real person; you're not just somebody who stands on that stage under a spotlight. You are someone they can relate to and that's important. They take that away and they tell their friends, and its spreads. It does a lot for them and for us. It maintains contact. We've always had that; I don't think we'll ever let it go. You won't find a more honest bunch of people than you will in Judas Priest, and I say that with real conviction. What we do is very, very important to us - no hype, no crap, no bullshit. What we do is based on a real love for our work. It's just the way we are. There can be sacrifices, but it's a small price to pay for what we're in and the success we've had. Ten or fifteen minutes of my time is nothing, really, to say thank you to our fans, shake their hands, sign autographs. If you can't do that, you shouldn't be in the business, as far as I'm concerned.

Halford predicts increased growth and never-ending commitment in what promises to be a very healthy future for his band. He agrees that they have made their mark in rock and roll's history books and concludes, "I'd like people to say that we were the ultimate heavy metal band. If anybody wanted to know about heavy metal, to say there's one band you can turn to to know every single thing about heavy metal, I'd like them to say, 'That's Judas Priest.'"□



K.K Downing (left) and Glenn Tipton: The musical muscle behind Priest's metal attack.



A Battle With Enough Is Enough Proves Battling Billy Still Has What It Takes.

by Andy Secher

Billy Squier knows all about the unpredictability of the rock and roll scene. During his decade-long career, this good-looking Boston native has both scaled the heights of commercial success and felt the sting of critical barbs. With his latest LP, Enough Is Enough, continuing its dramatic rise up the charts, Squier has begun the latest upswing in his rags-to-riches story. Recently we met up with Billy to discuss some of the twists and turns his life has taken over the last few years.

Hit Parader: Billy, it's been over two years since your last album, Signs Of Life, was released. What took you so long to record this one?

Billy Squier: I never set out to take years to make this album. I just decided that this time I wasn't going to allow anyone or anything to rush me to finish it. I've had situations in the past where I was pressured into doing things in a way I didn't want to because of time. Not only did that prove bad for my health — I actually passed out when I was doing the final mixes of one song but I didn't always like the results I got that way. One of the benefits of being fairly successful is that it's easier for me to control my own career now.

HP: Is having control over your career one of your primary satisfactions?

BS: In a business sense it is. I feel that it's the best way for me to get the most out of my life. There's a song on the album called Break The Silence which gets into that a little. It's about internalizing problems in an attempt to find the answers. There's "One of the benefits of being successful is that it's easier to take control of your career."

Powerhouse which says that we each hold the key to our own happiness. That sounds a little spiritual, but it really isn't. Those kind of songs express my feelings about how I deal with my problems and career. I don't want other people telling me how to do things that I really know best myself.

HP: You felt guite a bit of heat last time because of the moves you made - especially in the area of video weren't necessarily beneficial to your career.

BS: That's exactly what I mean. I never have particularly liked doing videos. I'm a rocker, not an actor. People who really didn't understand anything about me or my music were deciding the type of character I should portray in those videos. That's rather silly. Why should I put my career in the hands of somebody else? All I am to them is this week's project. Next week they'll move on to something else, but I have to live with what they've done.

HP: You sound a little angry. But this album has a very upbeat, happy feel to it.

BS: Why shouldn't it sound happy? I'm a happy guy. You asked about a few problems which have cropped up, but in general, I have very few complaints. This album is a very strong, positive collection of songs - like the songs All We Have To Give, which was inspired by the Farm Aid and Live Aid benefits. It took me only about ten "Hey, we should fix this up a minutes to write, and it bit." Before you know it,

expressed all the positive energy I feel and which, I think, we all should feel.

HP: You mention that the song took you only ten minutes to write. Is that a common occurrence for you, or do some songs seem to take forever to get right? BS: Some people say that the songs you write the quickest are the best, because it's like some magic hand comes down and inspires you. But for me that hasn't álways been true. There have been songs I've labored over a long time which have turned out very well. I don't get discouraged easily. I know that writing good music is work, and I'm very willing to accept that. If it all came too easy, it wouldn't be as much fun.

HP: There's been some talk that you might record a number of dates on this tour for a live record. Any truth to that?

BS: Well, I don't know. To me, making a live album is just as hard as making a studio one because I've never believed that a live record should be a throwaway. You can't just go out there and record three shows. You have to record a lot of them because you want to capture those magic moments when they happen. So you end up with 50 hours of tape, and then you have to go through it. When you finally end up with the best cuts from the best shows you still say,

you've spent as much time as you would have on a studio LP. The question really is whether my fans want to hear a new studio LP or a live album. Right now I don't know.

HP: You worked with a new producer this year — Peter Collins. How did that affect your approach to the album?

BS: It changed things a lot more than I had expected. Peter is British and he was always telling me that there just aren't that many good musicians in England at the moment. Most of the bands are totally dependent on synthesizers and recording tricks. So Peter has developed a very meticulous way of doing things. Now, my band can play with the best of them, and Peter knew it, but I decided to let him do the album his way and see how things came out. It was a laborious process, but the results are pretty terrific. Sometimes I've wanted to kill Peter, but I've always believed in creative tension. So things were fine.

HP: Now that the album is done and the tour is underway, how do you feel about the way you've spent the years since your last album and tour? Did you waste too much time or would you have done it the same way if you were given a second

BS: I'd probably do it just about the same way. I've had a great time over the last few years. I even travelled to the Himalayas, which is something I always wanted to do. And I believe I made the best album of my career. All in all, I don't think I could have made things any better than they are. As I said before, right now I'm one very contented guy.

PICK

MEDUIETH

West Coast Thrashers Aim For The Top With Peace Sells...But Who's Buying?

by Paul Hunter

The last year had been a time of action for Megadeth. Over the last 12 months, this West Coast quartet has grown from a club attraction with an independent label debut LP (Killing Is My Business ... And Business is Good) into one of the most promising power metal bands around. With their second album, Peace Sells ... But Who's Buying?, refining the band's sturm-und-drang approach, quitarist/vocalist Dave Mustaine, quitarist Chris Poland, drummer Gar Samuelson and bassist Dave Ellefson have set their sights on stepping out of the shadows of such competitors as Slayer and Metallica to establish their own place atop the metal heap.

"We don't have to take a back seat to anybody," Mustaine said. "We all are sick and tired of people comparing us to Metallica or saying that we're trying to copy somebody else's style. If they really knew what they were talking about, they'd know we have as much right to that sound as anybody. We're the fastest, loudest band around. We believe it, our fans believe it, so what do we care about those who don't. They can go screw themselves."

Mustaine's anger can easily be understood when his past is explored. Back in the early '80s, he played a pivotal role in forming Metallica, now widely regarded as the finest — and most popular — power metal band in the world. Before the band had a chance to record, however, Mustaine and the rest of Metallica had a falling out over the band's musical direction. Still, Mustaine's musical input remains a vital part of Metallica, with his name appearing on no less than eight of the band's album cuts — including *Lepper Messiah* on Metallica's latest LP, **Master Of Puppets**.

"That's the past," Mustaine said with a frown. "I'm not angry anymore because this band can blow them away anyhow. I think anyone who's seen us or played one of our albums knows that. I'm not trying to sound bitter or make them sound bad. I'm only telling the truth."

Shortly after leaving Metallica, Musine hooked up with Ellefson and began hesching the idea for "the ultimate metal band." Casting aside even the slightest hint of melody or instrumental subtlety, the newly-formed Megadeth began playing in a variety of Los Angeles-area clubs during the summer of 1983. The group's no-holds-barred approach won them a dedicated cult of Mega-maniacs who turned every Megadeth performance into a sweat-drenched showcase of driving rhythms and threshold-of-pain vocals.

"People have said we're a little sloppy onstage at times," Mustaine stated. "But if that's true, it's because we're more concerned with the feel of the music than the sound. Hell, if you want to listen to note-perfect things, go home and listen to albums. If you want to feel the energy, then come see us live."

As shown on **Peace Sells ... But Who's Buying?**, Megadeth has now

managed to capture much of their onstage insanity on vinyl. Tracks such as Wake Up Dead and their tongue-incheek blues tribute, I Ain't Superstitious, prove Megadeth's ability to blend incredible power with unexpectedly clever lyrics and surprisingly deft instrumental forays. These talents mark them as a band not geared solely for the pedal-to-the-metal crowd. Sure, it's unlikely too many Barry Manilow fans will get off on the vivid imagery portrayed in Megadeth's metal messages, but this isn't exactly a one-dimensional band either.

"We do what we do, and we don't try to do anything different," was Mustaine's explanation of Megadeth's musical approach. "We're not trying to get our shit on the radio, so what do we care if everybody doesn't like it. We have our fans, and they're great. Maybe we'll be able to add a few more this time. That's great if it happens. But if it doesn't, we'll live."

Michel Bourguard



Megadeth: "We don't have to take a back seat to anybody."



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gender

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first time bucky

Night Songs Rockets Philly Quartet Up Ladder Of Success.



Eric Brittingham: "We're all low-key guys; that helps us work together."

by Rick Evans

It's been said that it's better to be lucky than good. There's no doubt that in the often unpredictable world of rock and roll luck can play a major role in a band's eventual success or failure. But when a band has luck and an unmistakable flair for creating top-flight rock and roll, their fate seems all but assured. Such is the case with Cinderella, a Philadelphia-based metal quartet whose talent - and a healthy dose of good fortune — have made their debut album, **Night Songs**, one of the major success stories of the year. Vocalist Tom Keifer, guitarist Jeff LaBar, bassist Eric Brittingham and drummer Fred Coury are riding a cresting wave of population which continues to amaze even them. Recently we talked to Keifer and Brittingham about their sudden success.

Hit Parader: How do you react when people refer to Cinderella as an "overnight sensation?

Tom Keifer: I guess our success did come pretty quickly. But when we look back we remember the tough times just as clearly as we recall the good stuff that's happened more recently. It wasn't all easy for us. Playing around Phila-delphia wasn't easy because there weren't many clubs that would hire a band like ours. In fact, there were only two. It's really hard to get noticed when you don't have a chance to play that often.

Eric Brittingham: We realized, though, that if we were good, people would discover us sooner or later. We didn't want to keep playing those clubs for the rest of our lives, but we were willing to take our time and do things right.

HP: Looking back, do you think the extra time in the clubs helped the band mature?

TK: I guess it did. We were able to get our material together real well, and it helped us get the stage part of the show together too. It's tough for a fairly new band to learn a lot about performing onstage unless you get to do it a lot. We just kept going back and forth between the two places in town where we played, and kept working as hard as we

HP: Were there times when you got discouraged? After all, it must have seemed that every band in L.A. was getting signed while you guys stayed in Philly and remained unknown.

TK: I don't know if you could say we ever became discouráged. Maybe we didn't know we were sup-posed to get discouraged after a few years. We were having a good time, so we didn't even think about not making it. Sure, we saw what was going on in L.A. and we wondered if we should go out there and get involved. But as Eric said, we reached the conclusion that we had enough talent to get noticed wherever we were. So we stayed put.

EB: We're pretty low-key guys. We're not counting on anything good or bad happening at any particular time. We'd rather sit back, do our jobs and see what happens. It's worked so far.

HP: You mention the word "job". Is rock and roll a job to you?

TK: We take what we do really seriously, but if it's a job, it's the best kind of job in the world. We're not the type of band that got into music just to have a reason to get drunk all the time. We work really hard on our music; hell, while we were recording the album, I don't "Maybe we didn't know we were supposed to get discouraged after a few years in the clubs."

think any of us had time to do anything else. We practically became hermits. The album was not only our number one priority, it was our only priority. So in that way, I guess what we do is a job, but we do have a lot of

HP: In the past, you've said that Cinderella is different from many hard rock bands because you don't focus on death, drugs or destruction. TK: That's true. Some of the music these days is really strange — all these black metal bands and things. We're not into that, or singing about drugs or getting drunk. Our music is fun, good-time music, and we'd rather have people feel good about listening to it than tell them what they have to do to feel good. Does that make any sense? (Laughs)

EB: Our music is fun. We don't want to get into anything very weird. That's not for us. Our influences — people like Kiss and Aerosmith - relied on their music and a strong image. That's what we want to do.

HP: If there has been a criticism of Cinderella, it's that your music shows those influences a little too strongly. Do you agree with that?

TK: I was reading some old magazines a while ago, and I saw where they were criticizing Steven Tyler for ripping off the Stones. Now we're being criticized for ripping off other bands to a certain extent. I don't think there's ever anything really new in rock and roll. It's more how well a band can take what has gone before and put their own stamp on it. That's what Cinderella has tried to do.

HP: How had touring been? It's the first time you've played the big arenas, and that's got to be quite a thrill

especially opening for David Lee Roth.

EB: It's been great. We've never really been to most parts of the country, so while we're new to the fans, they're totally new to us as well. We don't know how people will react to us each night. Some places have

been incredibly good, others have been difficult. That's a big part of the challenge.

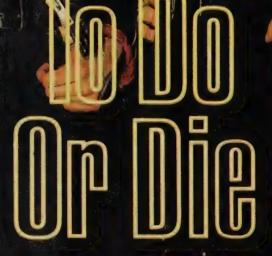
TK: Being with Roth has been really exciting. Obviously he knows everything about the road, and he's been very helpful to us. So it really has been a dream come true for us to be able to do a tour like this. But I think we're up to it. We have a lot of confidence in ourselves, and I think the fans can sense that. We give them a good show, and they reinforce that confidence by supporting us.



Tom Keifer: "I guess our success came pretty quickly."

BLACK SABBATH

Ray Gillen (left) and Tony Iommi



Metal Monsters Contemplate More Changes In Their Battle For Survival.

by Pierre Lafitte

When should a band call it quits? Needless to say there are more than a few groups in the rock and roll sphere these days who have overextended their welcome in terms of creative output and fan support. While some metal mavens may view Black Sabbath in that manner, it seems that with a revitalized lineup — featuring new vocalist Ray Gillen — this legendary British unit may be on the verge of a resurrection which will amaze everyone but the band's mainstay, guitarist Tony Iommi. mainstay, guitarist Tony Iommi.

"I feel better about Sabbath today than I have in a very long time," the mustachioed lommi explained. "Quite honestly, about two years ago I had every intention of giving Sabbath a rest and pursuing a solo career. Originally, **Seventh Star** was designed to be my first solo album. I had begun to question if Sabbath should continue after Geezer (Butler) and Bill (Ward) left. But since I own the name, and the record label seemed enthusiastic about keeping Sabbath alive, I decided to make Seventh Star a Sabbath project. Now, of course, I'm quite happy I did."

Despite lommi's positive words, Sabbath's trip back from the precipice of death has not been easy. Perhaps the band's most well-publicized difficulty concerned vocalist Glenn Hughes, the former Trapeze and Deep Purple member who sang on all of Seventh Star's cuts. Even as the album was being completed, rumors spread throughout the rock community that lommi didn't think Hughes could survive the rigors of the road and was looking for a replacement for him. To counteract Tony's fears, Hughes went to a health farm to shed excess poundage and clear up a number of other health problems. lommi was so impressed by Hughes' efforts that he agreed to allow the portly singer to go on the road as Sabbath's new frontman.

Unfortunately, Hughes' health problems returned almost as soon as the band hit the tour trail. After only three shows, his voice had disintegrated into a frog-like croak, and his inability to properly communicate with the audience told lommi that something drastic had to be done —

and auickly. The band had become aware of a young singer named Ray Gillen (then fronting a New York-based band featuring former Rainbow drummer Bobby Rondinelli), and, on the sly, asked him to a tryout.

"It was a big surprise for me," Gillen explained. "One day I got a call from Tony asking if I'd be interested in becoming Sabbath's new vocalist. At first I wasn't sure if he was kidding me, but I agreed to meet him when the band played the Meadowlands Arena in New Jersey. Glenn was still in the band at the time, so everything was done as quietly as possible.

"I would like people to accept Sabbath for what it is today - not what it was in the past."

"I went down to the arena that night scared to death," he added. "Unfortunately, the band's gear didn't arrive in time, so Tony asked me to travel with them to their next show. It was a little uncomfortable for me because Glenn obviously knew something was up, but nobody was telling him very much. The next night, I finally got the chance to sing with the band and things went pretty well. I could see Tony smiling, and when we finished he asked me how long it would take me to learn their set. I told him a couple of weeks, but as things worked out, I didn't even have that much time.

Gillen's addition seemed to rejuvenate Sabbath's flagging spirits, sending the group on a whirlwind twomonth tour of the U.S. and Europe which convinced many skeptics that the new Sabbath was actually one of the band's strongest lineups. Okay, maybe the days of Ozzy Osbourne whipping crowds into a frenzy with his onstage antics are gone. And, true, the era of Ronnie James Dio and Ian Gillan (no relation to Ray) are a part of Sabbath's glorious past. But with a world tour under their belts, and months of preparation going into their new album, lommi sees many good years ahead for these selfproclaimed Princes of Darkness.

"I would like people to accept this band for what it is today, not what it was in the past," he explained. "Sabbath was always a concept that was bigger than the people involved. No one individual — or group of individuals — really were Black Sabbath. This band has survived on energy and the desire to present a special kind of music in a very unique way. When certain bandmembers lost their desire to provide the energy needed to succeed, it was time to move on. Right now we have a very exciting and talented band. All I ask is that the people give us a chance to show what we can do.'

Understandably, many longtime Sabbath fans have been somewhat reluctant to give their full support to this realigned version of the band. To some, the idea of lommi's continued use of the Sabbath name has been distasteful. Even some of the band's former members — most notably Osbourne and Dio — share the attitude that lommi is doing nothing more than ruining one of the great legacies in rock history.

"It's like raping somebody," Ozzy explained. "In a certain way I can understand what Tony's doing, but it makes me fucking sick to think about what's happened to Sabbath. As far as I'm concerned, what was Sabbath ended the day I walked out the door in 1979. But that's an old story. The truth is that Sabbath will always have a very special place in my heart. When you give your soul to a band for ten years, it obviously isn't something you forget about easily. Tony, Geezer and Bill will always be brothers to me and I wish them the best in whatever they do, but I wish the Sabbath name wasn't being dragged through a pile of shit like it is today."

Former Sabbath vocalist Dio, who recorded three albums with the group before heading out on his own, was even more blunt in his assessment of the situation. "Tony likes to dabble in the occult and become involved in some very weird things, he said. "But what he's doing with the band now is incredible. If this doesn't get him his fondest wish and land him

in hell, nothing will."

RIMPORTS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Syron Vanes

Revenae

Slowly but surely the Nordic lands are beginning to make significant contributions to the world of heavy metal. One of the more promising members of this Northlands New Wave is Syron Vanes, a Swedish quintet whose debut LP, Revenge, packs quite a powercharged wallop. Rallying around the lead vocals of Rix Volin and the churning guitar patterns of Andy Seymore and Rimmy Hunter, Syron Vanes manage to present a sound not overly laden with cliche-riddled riffs or inane lyrical messages. Check out such cuts as Back For More (not the Ratt song), or One Hell Of A Show for taste of what could lead Syron Vanes to the rock and roll big time in a few years.

Samurai **Weapon Master**

Rating: *

Various incarnations of Samurai have tried to break into the British rock scene over the last few years. This latest version — a hard rocking quintet featuring vocalist Len Williams — seems to have really gotten its musical shit together. The band's latest disc, Weapon Master, is a fine collection of tight, inspired rockers that are played with both power and skill. Songs like We Rock All Night, Fighter and Into The Night mark Samurai as a band which may lead the British Empire out of its five-year-long heavy metal recession.

Holy Moses Queen Of Siam

Hey, wouldn't you spend your last dime to buy an album featuring a song called Walpurgismight? Well maybe not, but take that as an indication of the overall appeal of Holy Moses' album, Queen Of Siam. Relying heavily on the one-dimentional concepts of hell and death, this four-man band from Germany (yes, the lead guitarist owns a Flying-V) seems intent on deluging their listeners with mindless drivel such as Necropolis and Devil's Dancer. This is music designed to annoy anyone who listens to it. That alone is perhaps its saving grace — that is, if Holy Moses realize just how vexing their amateurish efforts are.

Impaler If We Had Brains... We'd Be Dangerous

When Impaler's debut EP came out — complete with blood-smeared cover — the quartet found themselves one of the PMRC's favorite targets. What those upstanding moral puritans failed to understand, however, was that Impaler took themselves as seriously as most headbangers took the PMRC. Now these metal madmen have returned with their first full dose of vinyl insanity titled If We Had Brains... We'd Be Dangerous. If you're expecting great rock and roll, forget it. But if you can listen to the jangled chords and mangled vocals long enough to understand the band's bizarre vision, you might have a few chuckles. Rating: ***



Syron Vanes: A sound not overly laden with cliche-riddled riffs.

Helstar Remnants Of War

These Texas rockers released a generally disappointing debut LP last year, but with Remnants Of War, guitarists Larry Barragan and Robert Trevino, vocalist James Rivera, bassist Jerry Abraca and drummer Rene Luna prove they are indeed a band with something to say. Numbers such as Conquest and Dark Queen are played with speed and precision, and pack a punch which would rival a Fridge Perry tackle. Rating: ***

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Out to III

by Jodi Beth Summers

Each month *Hit Parader* goes out to lunch with rock's biggest names to see if food really does make the man. This month's lunch muncher is former Kiss axe meister, Vinnie Vincent.

Ring. Ring.

"Hi! This is Vinnie Vincent's publicist. He's really excited about doing *Out To Lunch*, but he doesn't know what kind of food to bring."

"How about lemon cream pie?"

"Too fattening."

"Twinkies?"

"Not the right image."

"How about a dead fish?"

"That sounds like a good idea. Great. See you."

Interview time. On the drive over to Chrysalis Records I'm listening to the tape Vinnie Vincent Invasion's debut LP; a very impressive bit of brown ribbon. Hard rocking, killer guitar works and catchy melodies. Is this really the work of the same guy who was in Kiss a few years ago?

Driving up the San Diego Freeway toward Hollywood I can't help but envision Vinnie Vincent in my mind. Judging from the tone of the album, I expect him to be decked out; some serious leather and studs — and for the picture, I assume I'll get him to clutch the fish between his teeth. A strong metal image.

After arriving at the record company, I lounge around the waiting room fantasizing about all the neat things you can do with a dead fish and studs...

A publicist invades my thoughts.

"I want you to meet Vinnie Vincent."

This guy? This guy with fluffed-out pink and black hair with magenta roach clips dangling from it? This guy wearing pink and blue eye shadow accented with silver glitter? This guy with pouty red lips? What happened to the studs? Where's the leather? Is this the same sallow-faced guitarist that used to be in Kiss? I don't understand.

"This is the real me," Vinnie declared candidly, appearing in black pants, a Madonnastyle black lace shirt covered by a red and gold marching band jacket. "What I was in Kiss was what they wanted me to be, but I was never really happy with it. Especially musically. They always wanted me to play a certain way... to ways complement Paul (Stanley). That wasn't nie. Hell, I'm not even from New York like they were I'm from Connecticut."

VINCENT

In front of him is not even a dead fish. Instead there's a basket full of strawberries, a knife, a bowl and a can of whipped cream. As he slowly takes the tops off of the strawberries with the knife he rattles about how thankful he is for the break he got with Kiss, despite the restrictions that band placed on him. He's ecstatic about having his own contract, which he'll proudly tell you is for eight albums and 4 million dollars. He is also thrilled about no longer having to wile away the hours working with his bassist/coproducer and close friend Dana Strum in a store called Dirty Lingerie. Instead, Vinnie, Dana, vocalist Robert Fleischman and drummer Bobby Rock have been struck by the bright light of

"Why settle for being a sideman when you can have it all?" he inquires. "It's like being let out of a cage, going from a very restrictive situation to total freedom. I've got the chance to turn everything up full steam. I now have a great band with lots of talent. I want people to listen to this record and say, 'That's hot!'

"I'm so proud that I can finally show off my

talents," he adds. "My guitar is the most important thing in my life. A lot of my girlfriends don't seem to understand that, but if they're going to deal with me, they have to deal with my guitar. I'm always playing it in bed, and when I fall asleep, it's right there, in between us like a child."

Vinnie is understandably excited about his new album and career. And, oddly enough, he still holds a lot of respect for his old bandmates. When Gene Simmons called to congratulate Vincent on the new album, Vinnie was surprised and extremely impressed. "Gene is a great man," he comments. "I really admire him and everything he accomplishes."

Vinnie has yet to hear from Paul Stanley, although he knows that he has heard the Vinnie Vincent Invasion.

"It doesn't really matter," he says half seriously.

Vinnie finishes decapitating his strawberries and skewers one on the knife.

"Let's take some pictures!"



Vinnie Vincent: "When I was in Kiss I was what they wanted me to be, but I was never happy with it."

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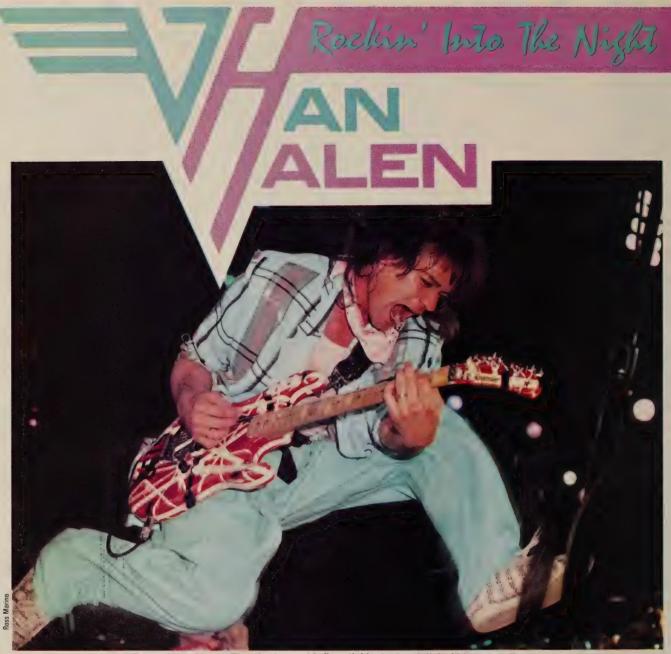
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Edward Van Halen: The single most influential instrumentalist of his generation.

Platinum-Coated Quartet Wrap Up **5150** Tour And Plan For The Future.

by Elianne Halbersberg

"Hit Parader, eh?" Sammy Hagar's smile literally lights up Van Halen's hospitality room. "Well, all right — sounds good to me! Hey Al," he nudges his buddy, "come meet this reporter from Hit Parader!"

reporter from Hit Parader!"
"Be right there," Alex Van Halen
responds, "just let me take a few
more pictures with my new friends."

On the opposite side of the room, Michael Anthony is being swamped by camera-carrying fans and con-

gratulatory radio personnel — Van Halen had just hit number 1 on the album charts that day. Meanwhile, Edward Van Halen is successfully juggling the double assignment of signing an endless string of posters, programs and album covers while periodically being asked to "Look up and smile" for flashing cameras.

Wait a minute ... is this really Van Halen we're talking about? Whatever happened to the band whose reputation for after-show debauchery and inner-hotel turmoil used to terrorize mom, dad and the P.T.A. before the band even played their cities? Are these the guys whose unbending backstage pass criteria used to specify "Admittance exclusive to blonde hair, blue eyes, spandex pants and large ..." well, you get the picture. And where did those ever-present Gestapo bodyguards run off to? You know, the ones who made sure no one got close enough to even ask for an autograph — unless said requestee met the aforementioned "criteria"?!! This can't be the same band!

I mean, these guys are actually ...

charming!

Times have certainly changed for Van Halen. "Doing this type of preshow hospitality is a first for the group," tour manager Chris Pollan admits. "Everything is quite different for the band." The success of **5150** (shipped gold, certified platinum that same week, and eventually topping the double platinum plateau) is credited to the combined efforts of the band members. When asked what makes 5150 such a hit. Hagar and Alex Van Halen simultaneously point to one another and announce, "I couldn't have done it without him!"

"In his own market, Sammy is already big," Pollan explains. "So with Sammy and the band it's four times as much work for me! Sure, it's a little frenzied, but it's great. I'm usually up by 8:00 a.m. and on the phone, then at the arena for lunch, and the guys are up doing phoners, radio and press. We have a 30 to 45 minute soundcheck later in the afternoon, go back to the hotel for a bit, and get to the gig around 8:00 p.m. We do this pre-show hospitality bit every night — it's something the band really wants to do. After the show, it's eat, shower, and back to the hotel. I'll tell you something - for the first time the guys are happy on the road, and we spend a lot of time every day to make that happen."

One thing that hasn't changed for Van Halen is their determination to give fans a first-rate show. "Wait until you see what we've got planned tonight," Anthony primes his guests. "This set is unbelievable!

According to Pollan, the massive 5150 set includes a four-level stage (45' X 72'), 1000 lights, and 100,000 blistering watts of sound. Van Halen bring their own stage and a 50-man crew who work from 8:00 every morning until 4:30 in the afternoon, assembling 12 moving trusses, the mobile drum riser that brings Alex forward for his solo, the under-stage lift through which the band make their entrance and the descending truss that doubles as Sammy's runway up to the 40-foot catwalk where he sings Ain't Talking Bout Love and I Can't Drive 55.

We came out of the album and went straight into three weeks of rehearsal in Los Angeles," Pollan continues. "Then one week of full production in Shreveport prior to opening night. Alex had a lot of input in designing the stage, and when the set was ready, the whole band made suggestions for the final design. We've got seven equipment trucks, two band buses (although they sometimes fly), three crew buses, pyro, lights, special effects — it's a big rock and roll show, but not quite over the edge. The band uses only wireless equipment. Eddie travels with 12 to 15 guitars, Michael has about a dozen, Sammy carries five or six. There's one electronic piano on the stage and about five or six offstage. It's all cost-effective and well thought-out. Our itinerary runs three shows in a row, then a day off. Any more shows would be an unfair strain on Sammy's voice.

After spending half an hour happily accommodating his guests, Edward Van Halen notes that he needs to go tune up. "Please, just one more picture?" a fan queries. "Sure!" Van Halen answers, draping his arm around the awestruck youth's shoulder and displaying his broadest

Hagar, however, isn't ready to drop the issue of our conversation yet. "Hit Parader," he repeats. "Wow! You mean you came all the way from New York to Columbia, South Carolinajust to see us?" Well actually, he is informed, all the way from Georgia.

"Did you see what the Atlanta newspaper did to us?" Hagar moans. "That guy gave us the only bad review we've had on this tour. It was a great show, too — the crowd loved us! And this reviewer, he hated everything! I just can't understand it." His smile returns, "But you're from **Hit Parader** — you won't write anything bad about us. You wouldn't do that to us, right?"

Come on, Sammy - how could



Sammy Hagar: He brought a built-in following to his first venture with Van Halen.

oing
For Broke

Jon And The Boys Take The High Road With Slippery When Wet.

by Rick Evans

There's no doubt about it, Jon Bon Jovi is one cool dude. From the way he dresses to the way he's reacted to the success of his third LP, Slippery When Wet, it seems that nothing can ruffle Jon's rock and roll feathers. Recently we had the opportunity to hang out in New York with Jon and his guitarist Richie Sambora - to get some "cool" lessons from the masters themselves.

Hit Parader: Jon, we know you had some trouble getting approval for the album cover of Slippery When Wet. What happened?

Jon Bon Jovi: It was such an incredible pain. Originally, we had planned on having the album cover show this girl we'd met on the beach in Jersey dressed in a Slippery When Wet T-shirt. The shot showed her from her mouth down to about her crotch, and let's just say that she was a very healthy looking female. She really filled out that T-shirt. But then some people started to get cold feet about it. They thought it might be too suggestive - with people like Jimmy

something else. Richie Sambora: Yeah, they actually had to destory the half a million album cover they had already printed for the album. Do you know what kind of extra expense that is? It was a royal

Swaggart and the PMRC floating

around - so they decided to go with

pain in the ass.

JBJ: By the time we were finished, we felt like Spinal Tap. We felt like releasing a totally black cover. But then somebody would probably have felt that had some secret meaning and made us change that too. It was totally insane. Maybe next time we'll just put out a blank cover and supply each person with a crayon so they can design their own.

HP: Despite all that controversy, the response to the album has been incredible. How do you react when people heap such praise on you?

JBJ: It feels a little strange, but when they're saying nice things it's not hard to get used to. We think it's a great album, and we know the people at the label have been real excited over it.

So it's great that other people who don't necessarily make money from the album like it too.

HP: The album has a more commercial feel to it than your first two LPs. How did you decide on releasing You Give Love A Bad Name as the single? JBJ: I don't know if I'd agree with you about this being our most commercial album. Hell, if we wanted to be more commercial we could have put a few more ballads on there and really gone for it. But we made an album which we thought really represented where this band is at. This is our third LP and each time it's become a little easier for us to put the pieces

"They thought our original album cover was too suggestive for people like **Jimmy Swaggart.**"

together. A song like You Give Love A Bad Name has all the ingredients this band wants to show off. There are some other songs that'll probably be released as singles — the next will be Living On A Prayer — but I don't know if we're really a singles band. The whole album sounds good to me.

RS: We're the ones who chose You Give Love A Bad Name as the single. A lot of bands have their record company choose the single, and I know there are probably some people at our label who disagree with our choice. But it's nice to know there are three or four songs on the record that people think could be hits.

HP: Richie, in some groups when one member of the band has his name on the marquee, there's a lot of internal friction. Is that true in Bon Jovi?

RS: Nah, Bon Jovi is like a football team. We all have our jobs to do, and without us the band wouldn't sound as good or be as successful. We know that on this team Jon's the quarterback, but without people who will block for him or catch his passes, the quarterback is pretty helpless. We all work together, we're all real happy. JBJ: He's lying through his teeth.

(Laughs) He wants his name up there in lights. All guitarists do.

HP: It seems like the band toned down its onstage image a bit this year. Why?

JBJ: Hey, we realized we're not from Hollywood, we're from New Jersey. We don't have to dress like some sort of freak show in order to get noticed. We want the fans who are buying our albums and coming to our shows to be able to relate to us as people as well as musicians. I mean, my favorite pair of stage pants this tour cost me \$10. I was rummaging through this wardrobe guy's closet and came across these great yellow and red striped pants which used to belong to one of the guys in Ohio Players. They had to be refitted a little, but the price was right and so was the look. The days of us dressing in black leather from head to toe are gone forever.

RS: We want to be comfortable but still look good. I mean, we're not going onstage in a T-shirt that says 'Eat At Joe's" either.

HP: You've completed the opening act segment of your tour. Now comes the fun part as headliners. How different is your attitude when you go out there knowing that the people have come to see you?

JBJ: We play just as hard when we're opening, but there's no denying that when you're headlining and you know that people have laid down their money to see you, there's an extra rush of adrenaline that goes through your system. We're not unfamiliar with headlining because we've done it a few times over in Japan. Over there it's wild - it's like Beatlemania all over again. I don't know if we'll be able to generate quite as much excitement here, but we're sure as hell gonna try.

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GIRL CAN'T HELP IT

As recorded by Journey

STEVE PERRY JONATHAN CAIN NEAL SCHON

If he could hold her
So close in his arms again
If she could show him
The letter her heart forgot to
send (why)
They're livin' dreams on their
own
Ooh they'll never stop running.

The girl can't help it she needs more He hasn't found what he's been lookin' for They're still standing in the rain He can't help it and she's just that way.

And when he calls her
She tells him that she still cares
Under the moonlight
He wonders why she can't be
there (why)
Why do they go on alone
When they're missin' each other.

The girl can't help it she needs more
He hasn't found what he's lookin' for
They're still standing in the rain
He can't help it and she's just that way.
(Repeat)

There's a fire in his eyes for

you
Don't you know she still cries
Ooo do you know she still cries
for you
(Fire).

Ooo there's a fire in his eyes for you For you she cries Ooo do you know she still cries for you (Fire).

Ooo there's a fire in his eyes for you
Ooo nothing stands between love and you.

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LOVE WALKS IN

As recorded by Van Halen

EDWARD VAN HALEN SAMMY HAGAR MICHAEL ANTHONY ALEX VAN HALEN

Contact
Is all it takes
To change your life to lose your place in time
Contact
Asleep or awake
Coming around you may wake up to find
Questions deep
Within your eyes
Now more than ever
You realize.

And then you sense a change Nothing feels the same All your dreams are strange Love comes walkin' in Some kind of alien Waits for the opening Then simply pulls a string.

Another world
Some other time
You lay your sanity on the line
Familiar faces
Familiar sights
Reach back remember with all
your might
Ooh there she stands in a silken
gown
Silver lights shining down.

And then you sense a change Nothing feels the same All your dreams are strange Love comes walkin' in Some kind of alien Waits for the opening Then simply pulls a string Love comes walkin' in. Sleep and dream
That's all I crave
I travel far across the Milky
Way
To my master
I become a slave
Till we meet again some other
day
Where silence speaks
As loud as war
Earth returns to what it was
before.

And then you sense a change Nothing feels the same All your dreams are strange Love comes walkin' in Some kind of alien Waits for the opening Then simply pulls a string Love comes walkin' in.

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SOMEBODY'S OUT THERE

As recorded by Triumph

EMMETT LEVINE MOORE

Is it fate or random chance How can I decide Are we victims of circumstance When destinies collide.

All the odds are against you But somehow you make it through

You can rationalize it away But it all comes down to you Half our lives we spend waiting For the knock upon the door When it comes will it be the one That I've been waiting for.

Somebody's out there somewhere Waiting for someone to come their way Somebody's out there somewhere

I will somehow be somebody's someone Someday.

Standing in the shadows Hiding from the light Reach out in the darkness And hold on for your life All the fear of the future All the loneliness inside When the moment of truth arrives hey You can run but you can't hide.

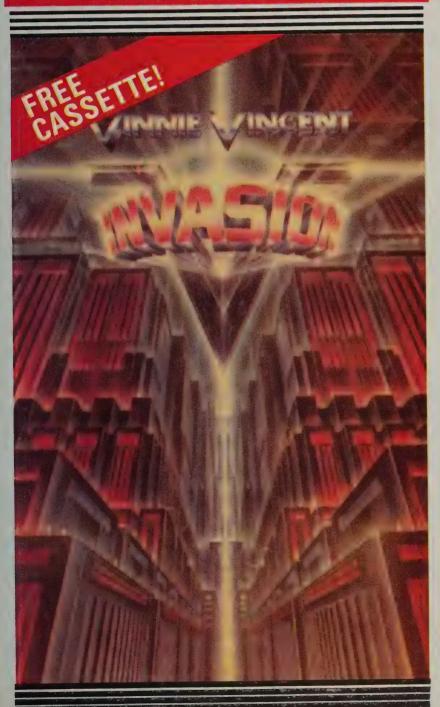
Somebody's out there somewhere Waiting for someone to come their wau Somebody's out there somewhere I will somehow be somebody's someone Someday.

I can feel it inside me I've been holding on so long Something's tellin' me something's got to give 'Cause the feeling's way too strong, too strong.

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HEARTBEAT

As recorded by Don Johnson

WENDY WALDMAN ERIC KAZ

I don't care what you say You can give it away Your money don't mean much

I've been out on my own Gonna go it alone now 'Cause that's the way it's got to

Ev'rybody tells me how I can beat the odds for now I've been standing by the fire I just don't feel the heat Can't feel the heat.

Heartbeat I'm looking for a heartbeat Heartbeat I'm looking for a heartbeat Beating like mine.

Looking at me It's easy to see You think you know just how I feel You do me wrong And it won't take me long Before my restless heart will heal I'm looking for a love, love like

mine They tell me it's so hard to find But I can feel it in the rhythm of the heartbeat in the street.

Heartbeat I'm looking for a heartbeat Heartbeat I'm looking for a heartbeat Beating like mine Beating like mine.

Tell me what you feel now Without a heartbeat Tell me is it real now Without a heartbeat, heartbeat.

Heartbeat I'm looking for a heartbeat Heartbeat I'm looking for a heartbeat, heartbeat.

Heartbeat I'm looking for a heartbeat Heartbeat I'm looking for a heartbeat Heartbeat.

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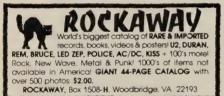
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YOU GIVE LOVE A BAD NAME

As recorded by Bon Jovi

JON BON JOVI RICHIE SAMBORA DESMOND CHILD

An angel's smile is what you sell You promise me heaven then put me through hell Chains of love got a hold on me When passion's a prison you can't break free.

Oh you're a loaded gun yeah Oh there's nowhere to run No one can save me The damage is done.

Shot through the heart And you're to blame You give love a bad name I play my part And you play your game You give love a bad name You give love

A bad name.

You paint your smile on your Blood red nails on your fingertips A school boy's dream You act so shy Your very first kiss was your first kiss goodbye.

Oh you're a loaded gun Oh there's nowhere to run No one can save me The damage is done.

Shot through the heart And you're to blame You give love a bad name I play the part And you play your game You give love a bad name You give love. (Repeat)

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HEAVEN IN YOUR EYES (From The Motion Picture Top Gun)

As recorded by Loverboy

PAUL DEAN MIKE RENO JOHN DEXTER MAE MOORE

I can tell by the look in your eyes you've been hurtin' You know I'll never let you down oh no

And I'll try anything to keep it workin

You gave me time to find out what my heart was lookin' for And what I'm feelin' inside.

In your eyes I want to see your love again In your eyes I never want this feeling to end It took some time to find the light But now I realize I can see the heaven in your

eyes.

Can't you see I'm finding it hard to let go oooh All the heartaches we've been through I never really thought I'd see this love grow But you helped me see Now I know what my heart's been lookin' for And what I'm feeling inside.

In your eyes I want to see your love again In your eyes I never want this feeling to end It took some time to find the But now I realize I can see the heaven in your eyes.

We've been livin' on the edge Where only the strong survive We've been livin' on the edge And it's something that we just can't hide Oh this feeling inside.

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ANOTHER HEARTACHE

As recorded by Rod Stewart

ADAMS **VALLANCE** RANDY WAYNE ROD STEWART

I told you once I'm a jealous man But you never want to listen to who I am We're divided completely out of quess that's why we seem to fight so much.

Believe me darling This ain't no game If you think I'll be your fool You'd better think again I know you love me It just ain't right I'm sick and tired of fighting with you every night.

You say you don't wanna hurt But you're doing things I can't explain Oh baby why don't you leave 'Cause I know you'll never

It's only another heartache Ain't nothing to worry about Something I'm getting used to Dragging my heart around But one day soon

And it won't be long Gonna find me an angel to carry me home It's only another heartache Ain't nothing to worry about.

I'll find a honey to take a chance And roll that dice into my past She'll cover me for a little while But show me love ain't out of style.

I don't care how long it takes My heart's in the hands of fate Oh God I ain't asking much Just a woman that I can trust.

It's only another heartache Ain't nothing to worry about Something I'm getting used to Dragging my heart around Oh but one day soon And it won't be long Gonna find me an angel to carry me home It's only another heartache Ain't nothing to worry about.

(Listen) I wanna love that's strong and real I gotta know just how it feels Somebody to share my life To hold onto through the night.

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THE WILD AND THE YOUNG

As recorded by Quiet Riot

PROFFER BANALI CAVAZO **DuBROW** WRIGHT

change.

Times are changing Nothing stays the same For this jukebox generation Into fashion They're computer games Modern-day communication.

The news of today Will fade in tomorrow They are the strong They'll survive.

The wild and the young

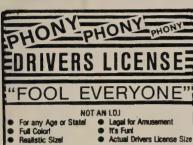
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THROWING IT ALL **AWAY**

As recorded by Genesis

ANTHONY BANKS PHIL COLLINS MICHAEL RUTHERFORD

Need I say I love you Need I say I care Need I say that emotion's Something we don't share I don't want to be sitting here Trying to deceive you Cos you know I know baby That I don't wanna go.

We cannot live together We cannot live apart That's the situation I've known it from the start Every time that I look at you I can't see the future Cos you know I know baby I don't wanna go.

Just throwing it all away Throwing it all away.

Is there nothing that I can't say To make you change your mind I watch the world go round and round

And see mine turning upside

down.

Throwing it all away.

Now who will light up the darkness Who will hold your hand Who will find you the answers When you don't understand Why should I have to be the one Who has to convince you Cos you know I know baby That I don't wanna go.

Someday you'll be sorry Someday when you're free Memories will remind you That our love was meant to be But late at night when you call my name The only sound you'll hear

Is the sound of your voice calling Calling after me.

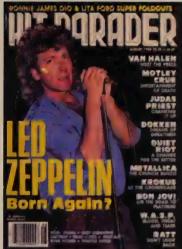
Just throwing it all away Throwing it all away.

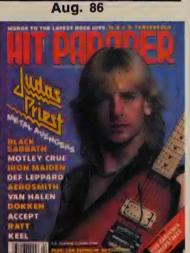
And there's nothing that I can say.

We're throwing it all away Yes we're throwing it all away.

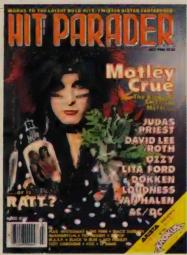
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HE'S BACK (The Man Behind The Mask)

As recorded by Alice Cooper

ALICE COOPER TOM KELLY KANE ROBERTS

You're with your baby
And you're parked alone
On a summer night
You're deep in love
But you're deeper in the woods
You think you're doin' alright.

Did you hear that voice Did you see that face Or was it just a dream This can't be real

That only happens babe On the movie screen.

Oh but he's back
He's the man behind the mask
And he's out of control
He's back
The man behind the mask
And he crawls out of his hole.

You're sleepin' with your girl Out on lovers lake And the wind blows cold It chills your bones But you're still on the make That's a bad mistake.

Aw but the moon was full And you had a chance To be all alone But you're not alone This is your last dance

And your last romance.

Yeah 'cause he's back He's the man behind the mask And he's out of control He's back The man behind the mask And he crawls out of his hole.

Oh if you see him comin'
Get away if you can
Just keep on runnin'
Run as fast as you can
He's a dangerous, dangerous
man
And he's out tonight
And he's watchin' you
No don't turn out the lights.

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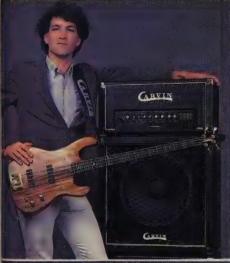
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The LB90

The High Performance Bass With A Straight Ahead Design

The LB90 has a blend of traditional styling along with proved features such as a glued in neck that is contoured to the body, an ebony fingerboard, a graphite nut and e compact V-shaped head plate with its straight string pull. He new Carvin high performance H11B stacked humicking pickups, with their wide dynamic range and bell like ne deliver the hot bass sounds of the 80's.

All LB90's are handmade at the Carvin facilities in alifornia and they are available with many standard options ch as a maple fingerboard, black chrome hardware, left inded models, Kahler tremolos and ten different color loices. Because we build our own instruments and sell IRECT, we are able to fill many special needs for customized litars and basses. Please let us know what your dream bass made of.



"The LB90 Koa bass feels fantastic. he neck is amazing, with big frets that make easy to finger. The H11B pickups have great p end with a very even response. The sound right there!"

-Scott Thunes, Frank Zappa

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INSTRUMENTALLY speaking

by Michael Shore

Though they've been making highquality guitars, amps and other equipment for some time now, and they're endorsed by some leading professional musicians, Carvin still has a bad reputation with some people. They look down their noses at Carvin because this company's gear is available through a mail-order catalog only.

Those people are fools, and Carvin's new DC135 guitar is a perfect way of

showing you why.

Never mind the sleekly sculpted Stratstyle body and the inverted-V headstock, which not only looks sharp but is also a sign. The DC135 has three pickups in the set-up that's become the configuration of the '80s: two single-coils in the neck and middle positions, and a humbucker at the bridge. However, those aren't just any single-coils; they're Carvin's H11 Stacked Humbucking single-coils, which are very similar to Seymour Duncan's acclaimed Start Stack pickups. Here, two coils are stacked one on top of the other which is based on traditional double-coil humbucker designs. Stacking the two coils "bucks," or cancels, the hum that comes with the usual un-stacked single-coil pickup. But because the two coils are stacked vertically instead of horizontally, the pick-up's pole-pieces keep the same narrow magnetic field as any single-coil pickup — so they also keep the same thin, sharp, piercing tone typical of single-coils.

The lead-position humbucker, meantime, is Carvin's super-hot M22SD model. Like the two stacked single-coils, and all of Carvin's pickups, a close look will show you that it actually has 12 pole-pieces across the surface of each coil, instead of the usual six. Carvin does this out of the same theory by which Leo Fender put eight pole-pieces instead of just four on his split-bass pickups: so that when a string is plucked and/or bent by the player, there's no chance of the magnetic field of the pole-pieces losing some of its signal and tone.

There are on-off mini-toggle switches for each of the three pickups, giving you a total of 7 different pickup combinations for incredible sonic versatility. The one master volume and one master tone control keep things simple and efficient on that end. The ebony fingerboard has 24 jumbo frets and a graphite nut; the atter so there's absolutely no chance of stings sticking and binding at the nut and going out of tune when you use the Kahier Flyer or Pro tremolo bridges that

come with the guitar. The DC135's action is so clean and tight Carvin guarantees it to be less than 1/16 of an inch at the 24th fret with no buzzing.

The DC135 is available in eight different colors, and can be had with gold, chrome or black-chrome hardware at no extra charge. One can also get the Kahler tremolo with a heavier arm and springs for a more traditional feel if desired.

You know how much all that goes for? If you guessed around \$1,000 you're way off. If you said \$700-\$800 you're still off. No, the Carvin DC135, with all its up-todate features and classy touches, lists for a mind-bendingly low \$499 with the Kahler Flyer tremolo. And with the stateof-the-art Kahler Pro tremolo, it's still just \$549. You do have to pay an extra \$60 for the hardshell case, but folks, this is still one hell of a deal. And one hell of a quitar. For more info on the Carvin DC135, and the rest of the tempting items in Carvin's catalog, write them at: Carvin, Dept. PR73, 1155 Industrial Ave., Escondido, CA, 92025. Or call toll-free, 800-854-2235 (in California, 800-542-6070). After all, there's no other way of checking their stuff out.



The Carvin DC135: A great buy for the money.



SONORLITE DRUMS:

Last issue, we told you that Sonor had equipped its Phonic drum kits with beautiful, high-tech matte-black hardware and fittings. Now, they've done the same for their Sonorlite drumkits. Sonorlites get their name from the fact that they're ultra-thin and light. They're made from Scandinavian birch wood, which has a ratio of strength-to-weight that is perfect for percussive projection and resonance of tone. The snare and bass drum shells are made of 12 plies of birch — yet they're just 7 millimeters thick. Tom shells are 9-ply and measure 6 millimeters thick. The philosophy behind making drums this way is that with shells that are this thin, and yet as strong as the Scandinavian birch makes these, there's plenty of wood to resonate and project tone, but not so much that the shell begins actually deadening the tone. The result is a brighter, warmer, fuller, richer sound. And a kit that gives drummers and/ or drum roadies a long-deserved break when it comes to packing and lugging gear. They're great drums no matter what, but with the black hardware and fittings they're even harder to resist. For more info write Sonor care of HSS Headquarters, P.O. Box 9167, Richmond, VA 23227.



LANEY LINEBACKER AMPS:

The new Laney Linebackers aren't football players — they play music. These new amps feature Laney's exclusive "DPC" circuitry, which stands for "Dynamic Power Circuitry" — which allows the speakers to react and rest as if driven by a tube amplifier. So, you have solid-state amps that have the smooth, natural response you can usually only obtain with a classic tube amp. At the same time, you get the increased efficiency and reliability of a solid state amp. All of the Laney Linebackers combo amps feature sealed-back construction, and heavy duty Fane speakers. The series includes 30, 50, 65, and 100 watt models, with list prices of \$399, \$499, \$699, and \$799 respectively. For more information, write Laney care of Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60089.

EARTH III "FAMILY JEWELS" STRAPS:

Earth III, the guitar-strap people, have been inundating Instrumentally Speaking with their radical new straps for some time now. They're still at it. The latest from Earth III: "The Family Jewels," straps that come studded with rhinestones and other gem stones in various shapes and sizes. They're made of leather, are adjustable, come in either black or white, and are available in two widths - 3 1/4" (\$60 list) and 2" (\$45 list). Perfect for playing, oh, say, Kiss' "Black Diamond" or Hendrix's "Stone Free" or ... Anyway, to find out more, write Earth III, 11 Cebra Ave., Staten Island, NY 10301.







SCHECHTER SATURN **GUITAR:**

Schechter's Saturn Guitar features a streamlined body design based on Fender's classic Telecaster, made of either alder or ash. There are two of Schechter's Super Rock II humbucking pickups; push-pull master volume and tone knobs activate coil-splitters for each of the pickups, so you can go from fullthroated humbucking sound to razor-sharp single-coil tone like that. There's also a traditonal three-way toggle-switch for selecting the pickups. The neck, which comes with either maple or rosewood fingerboard, features 22 jumbo frets. It also has Schechter's wonderfully innovative "staggered shaft" tuning machines, to provide even string tension all the way across the neck while eliminating the need for string retainers on the headstock. Schechter's excellent Tremlock locking/ fine-tuning tremolo bridge is optional. The Saturn is available in several gorgeous finishes: black, red, or burgundy mist, all with creme binding; and red or white with black binding. For more info, write Schechter care of Korg USA, 89 Frost St., Westbury, NY 11590.

IBANEZ GUITARS:

Ibanez's new Pro Line of electric guitars includes the two models shown here, the PL2550 (without pickguard, and with lightning-bolt neck markers) and the PL1770 (with pick-guard and dot markers on the neck). Both have alder bodies and maple necks, ebony fingerboards, Ibanez Edge fine-tuning/locking tremolo bridges, and the popular pickup arrangement of two single coils in the neck and

middle positions and a humbucker at the bridge. The 2550 is higher-priced mainly because of its neck-through-body construction, which allows for an innovative contouring where the neck-heel meets the body. This provides the musician with unprecedented access to the higher frets. But the most innovative and unusual thing about these guitars is one other feature they have in common: it's those rows of little tiny buttons located between the bridge and the master volume and tone knobs. These are Ibanez's new "Pre-Set Switching System," which allows you to pre-set all sorts of pickup configurations and activate them at the touch of a button. There's also a five-way blade-selector for you old-fashioned types. For more info, write Ibanez, Box 886, Bensalem, PA 19020.

Buy this guitar because you've played it and know that nothing else handles like it... Because you're confident that you've made the right move ... At a price the competition can't touch. IBANEZ - Now the best costs less.



systems use the best of existing systems, combined with innovative improvements for flawless performance. (Licensed under Floyd Rose patents).



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FINISH SHOWN: BK (BLACK) STRING LOK TOP LOK III



...... BASSWOOD MAPLE 1 PC, OIL FINISH BASSWOOD BODY FINGERBOARD ROSEWOOD NO. OF FRET

FINISH SHOWN: PL (PEARL)
 STRING LOK
 TOP LOK II

 HARDWARE
 CHROME

 PICKUP
 3 X SUPER 7F

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 1V, 1T, 5 WAY

 FINANCION



 BODY
 BASSWOOD

 NECK
 MAPLE 1 PC, OIL FINISH

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